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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

KARNATAKA STATE OPEN UNIVERSITY
MANASAGANGOTRI, MYSORE – 570 006

044

# M. A. (FINAL) SANSKRIT

ENGLISH MEDIUM

# ALAṄKĀRA

## Kāvyaprakāśa – 4

COURSE - 10 BLOCK - 32

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## ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

## Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

*Kuvempu*

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. .......... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ...... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

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KSOU

# MA – SANSKRIT

# ALAṄKĀRA

## Kāvyaprakāśa – 4

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# प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।



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आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

**डा.एन्. राधाकृष्ण भट्**
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु



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Course - X

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## Unit - 13

## ARTHAŚAKTIMŪLA DHVANI

**Structure :**

13.1 Introduction

13.2 Sanskrit Text

13.3 English Translation

13.4 Types of arthaśaktimūladhvani

13.4.1 Explanation of examples

13.5 Grammar

13.6 Glossary

13.7 Self-check questions

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# UNIT - 13

## Arthaśaktimūla Dhvani

## 13.1 Introduction

***Dear Student,***

In the previous unit you studied the śabdaśaktmūladhvani. In it, the power of words which have more then one primary meaning plays an important role. The very words suggest an idea or a figure of speech.

In the present unit, you study arthaśaktimūladhvani in which it is the meaning that plays the main role. A discerning reader understands different meanings at different levels from the primary meaning. Please keep in mind that these varieties belong to the main type called abhidhāmūladhvani. The matter first presented by the poet is divided into three types, each again into two, thus making six types. It is said each of these may suggest just a vastu or an Alaṅkāra, thus making the total number of types twelve. Mammaṭa gives examples for each type. Study them carefully.

Now let us read the text.

## 13.2 Sanskrit Text

अर्थशक्त्युद्भवोऽप्यर्थो व्यञ्जकः सम्भवी स्वतः ।। ३९

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**प्रौढोक्तिमात्रात् सिद्धो वा कवेस्तेनोम्भितस्य वा ।।**

**वस्तु वालङ्कृतिर्वेति षड्भेदोऽसौ व्यनक्ति यत्।। ४७**

**वस्त्वलङ्कारमथवा तेनायं द्वादशात्मकः।।**

स्वतः सम्भवी न केवलं भणितिमात्रनिष्पन्नो यावद् बहिरपि औचित्येव सम्भाव्यमानः।

कविना प्रतिभामात्रेण बहिरसन्नपि निर्मितः। कविनिबद्धेन वक्त्रेति वा द्विविधोऽपर इति त्रिविधः।

वस्तु वालङ्कारो वासाविति षोढा व्यञ्जकः। तस्य वस्तु वा अलङ्कारो वा व्यङ्ग्य इति द्वादशभेदोऽर्थशक्त्युद्भवो ध्वनिः।

क्रमेणोदाहरणम्।

1. अलसशिरोमणि धुत्ताणं अग्गिमो पुत्ति
धणसमिद्धिमओ।
इति भणिएण णअङ्गी
पप्फुल्लविलोअणा जाआ ।।
(अलसशिरोमणिः धूर्तानामग्रिमः पुत्रि
धनसमृद्धिमयः।
इति भणितेन नताङ्गी
प्रफुल्लविलोचना जाता ।।)

अत्र ममैवोपभोग्य इति वस्तुना वस्तु व्यज्यते।

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2. धन्यासि या कथयसि प्रियसङ्गमेऽपि
विस्रब्धचाटुकशतानि रतान्तरेषु।
नीवीं प्रति प्रणिहिते तु करे प्रियेण
सख्यः शपामि यदि किञ्चिदपि स्मरामि।।

अत्र त्वमधन्या; अहं तु धन्या इति व्यतिरेकालङ्कारः।

3. दर्पान्धगन्धगजकुम्भकपाटकूट -
संक्रान्तिनिघ्नघनशोणितशोणशोचिः।
वीरैर्व्यलोकि युधि कोपकषायकान्तिः
कालीकटाक्ष इव यस्य करे कृपाणः।।

अत्र उपमालङ्कारेण सकलरिपुबलक्षयः क्षणात् करिष्यते इति वस्तु।

4. गाढकान्तदशनक्षतव्यथा -
सङ्कटादरिवधूजनस्य यः।
ओष्ठविद्रुमदलान्यमोचय-
न्निर्दशन् युधि रुषा निजाधरम्।।

अत्र विरोधालङ्कारेण अधरनिर्दशनसमकालम् एव शत्रवो व्यापादिता इति तुल्ययोगिता, मम क्षत्यापि अन्यस्य क्षतिर्निवर्तताम् इति तद्बुद्धिः उत्पेक्ष्यते इति उत्प्रेक्षा च ।

एषु उदाहरणेषु स्वतःसम्भवी व्यञ्जकः।

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5. कैलासस्य प्रथमशिखरे वेणुसंमूर्छनाभिः
श्रुत्वा कीर्तिं विबुधरमणीगीयमानां यदीयाम्।
सस्तापाङ्गाः सरसबिसिनीकाण्डसञ्जातशङ्काः
दिङ्मातङ्गाः श्रवणपुलिने हस्तमावर्तयन्ति।।

अत्र वस्तुना येषाम् अपि अर्थाधिगमो नास्ति, तेषाम् अपि एवमादिबुद्धिजननेन चमत्कारं करोति तव कीर्तिरिति वस्तु ध्वन्यते।

6. केसेसु बलामोडिअ तेण ण समरम्मि जअसिरी गहिआ।
जह कन्दराहि विहुरा तस्स दढं कंठअम्मि संठविआ।।
(केशेषु बलात्कारेण तेन च समरे जयश्रीर्गृहीता।
यथा कन्दराभिर्विधुरास्तस्य दृढं कण्ठे संस्थापिताः।।)

अत्र केशग्रहणावलोकनोद्दीपितमदना इव कन्दराः तद्विधुरान् कण्ठे गृह्णन्ति इत्युत्प्रेक्षा। एकत्र संग्रामे विजयदर्शनात् तस्य अरयः पलाय्य गुहासु तिष्ठन्ति इति काव्यहेतुरलङ्कारः। न पलाय्य गतास्तद्वैरिणः,

अपि तु ततः पराभवं सम्भाव्य तान् कन्दरा न त्यजन्ति इति अपह्नुतिश्च।

7. गाढालिंगणरह सुज्जअम्मि दइए लहु समोसरइ।
माणंसिणीण मणो पीलणभीअ व्व हिअआहिं।।

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(गाढालिङ्गनरभसोद्यते दयिते लघु समपसरति।
मनस्विन्या मानः पीडनभीत इव हृदयात्।।)
अत्रोत्प्रेक्षया प्रत्यालिङ्गनादि तत्र विजृम्भते इति वस्तु।

8. जा ठेरं व हसन्ता कइवअणंबुरुहबद्धविणिवेसा।
दावेइ भुअणमंडलमण्णं विअ जअइ सा वाणी।।
(या स्थविरमिव हसन्ती कविवदनाम्बुरुहबद्धविनिवेशा।
दर्शयति भुवनमण्डलमन्यदिव जयति सा वाणी।।)
अत्र उत्प्रेक्षया चमत्कारैककारणं नवं नवं जगत्
अजडासनस्था निर्मिमीते इति व्यतिरेकः।
एषु कविप्रौढोक्तिमात्रनिष्पन्नो व्यञ्जकः।

9. जे लंकागिरिमेहलासु सलिआ संभोगखिण्णोरई -
फारुप्फुल्लफणावलीकवलणे पत्ता दरिद्दत्तणं।
ते एह्निं मलआनिला विरहिणीणीसाससंपक्किणो
जादा झत्ति सिसुत्तणे वि बहला तारुण्णपुण्णा विअ।।
(ये लङ्कागिरिमेखलासु स्खलिताः सम्भोगखिन्नोरगी-
स्फारोत्फुल्लफणावलीकवलने प्राप्ता दरिद्रत्वम्।
त इदानीं मलयानिला विरहिणीनिःश्वाससम्पर्किणो
जाता झटिति शिशुत्वेपि बहलास्तारुण्यपूर्णा इव।।)

अत्र निःश्वासैः प्राप्तैश्वर्या वायवः किं किं कुर्वन्तीति वस्तुना वस्तु व्यज्यते।

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10. सहि विरइऊण माणस्स
मज्झ धीरत्तणेण आसासम्।
पियदंसणविहलंखल-
खणम्मि सहसत्ति तेण ओसरिअम्।।

(सखि विरचय्य मानस्य मम धीरत्वेनाश्वासम्।
प्रियदर्शनविशृङ्खलक्षणे सहसेति तेनापसृतम्।।)

अत्र वस्तुना अकृतेऽपि प्रार्थने प्रसन्ना इति विभावना, प्रियदर्शनस्य सौभाग्यबलं धैर्येण सोढुं न शक्यते इति उत्प्रेक्षा वा।

11. ओल्लोल्लकर अर अरव्खएहि तुह लोअणेसु मह दिण्णं।
रत्तंसुअं पसाओ कोवेण पुणो इमे ण अक्कमि आ।।

(आर्द्राद्रकरजरदनक्षतैस्तव लोचनयोर्मम दत्तम्।
रक्तांशुकं प्रसादः कोपेन पुनरिमे नाक्रान्ते।।)

अत्र किमिति लोचने कुपिते वहसि इति उत्तरालङ्कारेण न केवलम् आर्द्रनखक्षतानि गोपायसि, यावत्तेषाम् अहं प्रसादपात्रं जाता इति वस्तु।

महिलासहस्स भरिए तुह हिअए सुहअ सा अमाअन्ती।
अणुदिणमणाण्ण कम्मा अङ्ग तणुअं वि तणुएइ।।
(महिलासहस्रभरिते तव हृदये सुभग सा अमान्ती।
अनुदिनमनन्यकर्मा अङ्गं तन्वपि तनयति।।)

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अत्र हेत्वलङ्कारेण 'तनोस्तनूकरणेऽपि तव हृदये न वर्तते' इति विशेषोक्तिः।

एषु कविनिबद्धवक्तृप्रौढोक्तिमात्रनिष्पन्नशरीरो व्यञ्जकः। एवं द्वादश भेदाः।

## 13.3 English Translation

The meaning in arthaśaktimūladhvani becomes vyañjaka (suggestive) and it is of three types, namely, (1) svataḥ sambhavi (exists as such in the world), (2) kavipraudhōktimātrasiddha (exists only in the imaginative words of a poet) and (3) Kavyumbhitavaktṛpraudhōktimātrasiddha (that which exists only in the imaginative speech of a character portrayed by a poet). Each of these can be either vastu or alaṅkāra. Thus the vyañjaka is of six types. Each type may suggest either a vastu or an alaṅkāra. So, arthaśaktyudbhavadhvani is of twelve types. (39-40-41a)

***Svataḥsambhavī*** means what is not only created by the speech of the poet, but what is reasonably possible in the external world. The other type is of two kinds because (1) it may be created by the poet by his genius even though it does not exist as such in the outer world and (2) it may be so created by a speaker portrayed by the poet. So, the suggestive meaning is of three types. It could be either vastu (bare fact) or Alaṅkāra (figure of speech) and so Vyañjaka

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(suggestive meaning) is of six types. The meaning suggested by it could either be vastu or alaṅkāra and so Arthaśaktyudbhavadhvani is of twelve types (on the whole).

**Examples are given in order** :

1. **(Svataḥ sambhavi vastunā vastudhvaniḥ)**

"He is the crest jewel of lazy people, foremost among cheats and he has abundant wealth; when it was said, the slim girl bent down her head and her eyes bloomed wide".

Here the idea 'He is most suitable for me to enjoy' is suggested.

2. **(Svataḥ sambhavi vastunā alaṅkāradhvaniḥ)**

"Your are really lucky,
You are telling all the free
coquettish words he spoke
during love making!
In my case, however,
My dear friends,
I cannot remember anything
After he placed his hand
On the knot of my waist cloth".

Here the figure of speech Vyatireka is suggested because the intended meaning is 'I am lucky, you are unlucky'.

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3. (Svataḥ sambhavinā alaṅkārēṇa vastudhvaniḥ)

His sword was seen in his hand
by many heroes ;
It was resembling the glance of Kāli
shining red with anger;
It had the crimson sheen of blood
of the forehead of redolent elephants
Which were blind with intoxication.

Here, it is suggested, by the figure of speech simile, that the whole army of the enemies will be annihilated within a moment.

4. (Svataḥ sambhavinā alaṅkārēṇa alaṅkāradhvaniḥ)

"He bit his lip with rage in the battle, and freed the coral lips of his enemy's wives from the pain of being deeply wounded by the teeth of their husband".

Here the figure tulyayōgitā that the enemies were killed at the very moment of the biting of his lips is suggested from the virodhābhāsa, (a figure of speech); or the figure, utprekṣā, in the implication that the king desires to relieve the pain of others even taking the pain on himself' is suggested by the figure of speech 'Virodha' (or Virodhābhāsa).

In the (four) examples (given above), the suggestive meaning is svataḥ sambhavi (self-existent or what reasonably exists in the real world).

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5. **(Kavipraudhōkti siddhavastunā vastudhvaniḥ)**

His fame was sung by the wives of gods
On the high peak of Mount Kailāsa
To the accompaniment of melodies of bamboos,
Hearing it, the directional elephants
Mistake it to be juicy lotus stalks
And extend their trunks to their ears.

Here from the vastu, it is suggested that even animals that cannot understand the meaning of the songs are enthralled by your fame which produces an idea in their mind.

6. **(Kavipraḍhōktisiddhavastunā alaṅkāradhvaniḥ)**

He forcibly held the goddess of victory by her locks, in the battle,
In such a way that his enemies were dragged
by the caves, holding them by their necks.

Here, there is the figure of speech *utprekṣā* implied in that 'the caves had their passion aroused on looking at the locks of hair (of goddess victory) held by the King and so the caves firmly embraced the enemies of the King'. Also the figure *Kāvyahetu* in the implication that 'the enemies fled and hid themselves in caves on seeing that he (the King) had attained victory in the battle'. Also there is the figure of speech called apahnuti when it is implied that the enemies did not

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flee, but the caves did not leave them fearing that they would suffer defeat at the hands of the King.

**7. (Kavipraudhōkti siddha-alaṅkāreṇa vastudhvaniḥ)**

"When the lover prepares to embrace forcefully, the coquettish anger of the women departs, being afraid, as it were, from their hearts, of the pressure of the embrace".

Here, it is suggested by the figure of speech utprekṣā that the "return-embrace" etc., would be there in abundance.

**8. (Kavipraudhōkti siddha-alaṅkāreṇa vastudhvaniḥ)**

"Vāṇī, goddess of speech, is glorious;
She has now settled in the face-lotus of poets
And creates a wholly new universe,
And who ridicules, as it were, the old
husband of hers".

Here, the figure of speech Vyatireka, implied in that the goddess of speech has a non-inert seat and creates an ever-new world which is the single cause of aesthetic ecstacy.

In the four examples (5-8) the Vyañjaka happens to be the creation of the genius of the poet.

**9. (Kavinibaddhavaktṛpraudhōkti siddha-vastunā vastudhvaniḥ)**

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"The winds from Mount Malaya are emaciated
when they are inhaled by female serpents
which have large and rising hoods
and which are tired from amorous sports
on the slopes of the Laṅkāgiri.

Those winds attain exuberance of youth
even though they are nascent
from their contact with the sighs of women
suffering from the pangs of separation".

Here, the *vastu* that the winds gaining youth by the sighs are capable of doing anything is suggested by the *vastu* described.

**10. (Kavinibaddhavaktṛprauḍhōktisiddha- vastunā alaṅkāradhvaniḥ)**

"My dear friend,
Confidence given by you
Had made my anger assured,
But at the moment of seeing my beloved,
The confidence just slipped away".

Here the figure of speech called *vibhāvanā*, in the implication that the lady became gracious even though supplication was not made, is suggested by the vastu. Or,

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the figure of speech *utprekṣā* - that confidence cannot dare to face the power of charmingness of the sight of the beloved- is suggested by the Vastu.

**11. (Kavinibaddhavaktṛprauḍhōkti siddha-alaṅkāreṇa vastudhvaniḥ)**

"The redness in my eyes
is the blessed red cloth given
by the fresh nail marks and teeth marks
on your chest;
They are not red due to anger"

Here, there is a figure of speech called uttarālaṅkāra which implies the question "Why do you have red eyes ?". The vastu that you can not conceal the fresh nail marks because I have become the receiver of their blessing is suggested by that alaṅkāra.

**12. (Kavinibaddha vaktṛprauḍhōkti siddha-alaṅkāreṇa alaṅkāradhvaniḥ)**

O handsome man,
She could not get accommodation
In your heart filled with thousands of women,
So she, giving up all other tasks
is making her body slimmer,
eventhough it is already slim.

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Here, the figure of speech called hetu suggests another figure of speech viśeṣokti in the implication that "in spite of thinning so much, she is not present in your heart".

In these examples, the suggestive element (Vyañjaka) is Kavinibaddhavaktṛprauḍhōktisiddha (that which comes into existence from the imaginative speech of a character created by the poet).

## 13.4 Types of arthaśaktimūladhvani

The twelve types of the suggestion based on the power of meaning may be presented in a tabular form :

**अर्थशक्तिमूलध्वनिः**

| स्वतः सम्भवी | कविप्रौढोक्तिसिद्धः | कविनिबद्धवक्तृप्रौढोक्तिसिद्धः |
|---|---|---|
| 1. वस्तुना वस्तु | 5. वस्तुना वस्तु | 9. वस्तुना वस्तु |
| 2. वस्तुना अलङ्कारः | 6. वस्तुना अलङ्कारः | 10. वस्तुना अलङ्कारः |
| 3. अलङ्कारेण वस्तु | 7. अलङ्कारेण वस्तु | 11. अलङ्कारेण वस्तु |
| 4. अलङ्कारेणालङ्कारः | 8. अलङ्कारेण अलङ्कारः | 12.अलङ्कारेणअलङ्कारः |

## 13.5 Explanation of examples :

### 1. अलसशिरोमणि etc.,

This is a Prākṛta verse. The Sanskrit chāyā has also

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been provided to you. Here, the qualities of the bride groom, namely, laziness, deceitfulness and wealth are possible in the world. They are therefore *svataḥ sambhavi.* That the daughter opened her eyes wide is also possible in the real world. It suggests that the youth is a perfect match to her. So, this is an example where a vastu suggests another *vastu.*

**2. धन्यासि या कथयसि etc.,**

In this example, we find that a woman had described what her lover had spoken during their amorous sports. The heroine says 'you are lucky, you remember everything. I don't know what happened after my lover touched the knot of my garment". All this is possible in the real world and so this is ṣvataḥ sambhavi. This *vastu* suggests the figure vyatireka. You have studied this figure of speech in the Kuvalayānanda.

'व्यतिरेको विशेषश्चेद् उपमानोपमेययोः'

- Heroine is *upameya,* the other woman is upamāna. Upamāna is surpassed by the upameya and so it is *Vyatirēkālaṅkāra.*

**3. दर्पान्धगन्ध....................etc.,**

Here there is upamālaṅkāra when it is said "कालीकटाक्ष इव यस्य करे कृपाणः'

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It suggests a vastu (or fact) that all enemies will be destroyed in a moment by the sword. So, this is an example of ; "अलङ्कारेण वस्तुध्वनिः"

4. **गाढकान्तदशन ......... etc.,**

The King is described here. He bites his lip with anger. The enemies are killed. Now, the wives of enemies have no husband. So, there is no trouble of their lips being bitten by their husband's teeth.

There is apparent contradiction (विरोधाभास) here. How can one, who bites his own lip, liberate the lips of others ?

यो हि निजमप्यधरं दशति, स कथं परेषाम् अधरान् मोचयतीति विरोधः।

All this is naturally possible and so it is *svataḥ sambhavi.* The alaṅkāra suggests another alaṅkāra, namely, Tulyayogitā.

वर्ण्यानाम् इतरेषां वा धर्मैक्यं तुल्ययोगिता।

Here, one *varṇya* is the biting of lip by the King. Another *varṇya* is the death of the enemies. *Dharmaikya* (common factor) is samakālatva (occuring at the same time).

वीरानुभावत्वेन प्रकृतयोः स्वाधरदशन-शत्रुव्यापादनयोः

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एककालिकत्वरूपैकधर्मसम्बन्धात् तुल्ययोगिता।

Or, it may be said that *utpreksālankāra* is suggested here.

"सम्भावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना"

It is implied that the King thought that the trouble of others should be removed even at the cost of one's own lip.

So, this is an example of an alaṅkāra suggesting another alaṅkāra.

**5. कैलासस्य प्रथमशिखरे.................. etc.,**

Here, it is described that the celestial women were describing the fame of the King and the directional elephants heard the songs. Since fame is white and it reaches the ears of the elephants, they confuse it to be the white stalks of lotus which is their food. So, they are moving their trunk to grasp those stalks.

All this is possible only in the world of imagination. It is not possible in the real world. Fame is not a material and so it cannot be white. Then how can the elephants confuse it for lotus stalks ? So, this is only *Kavipraudhoktisiddha.*

The Vastu that is described suggests another vastu, namely, 'your fame creates camatkāra even to animals that

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cannot understand the meaning of the songs of fame'. So, this is an example of vastunā vastudhvani under kavipraudhōktisiddha.

6. केसेसु बलामोडिअ etc.,

A prakṛta verse. Here it is described that the King took hold of the goddess of victory so forcefully, that the caves caught hold of his enemies in their necks. This is possible only in the imaginary world of the poet. It is not possible in the real world, because the goddess of victory is only a concept and not a person. The enemies only entered the caves to hide. The poet is imagining that caves (which are supposed to be feminine because the word *Kandarā* is in feminine gender) grasped the necks of the enemies for embrace. So this is *Kavipraudhōkti siddha.*

Here, the vastu (that the caves embraced the enomies) suggests many Alaṅkāras.

a. *Utprekṣā* under the implied meaning 'as if their lust was evoked by the sight of the goddess of victory being siezed by the King'.

b. *Kāvyahetu* (which is also called Kāvyaliṅga) under the implication that the enemies fled to the caves on seeing the King's victory in the battle. The definition of Kāvyaliṅga is -

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समर्थनीयस्यार्थस्य काव्यलिंगं समर्थनम् ।

c. *Apahnuti,* when the meaning suggested is 'the enemies did not flee, but the caves are not releasing them fearing that they would be defeated by the King'.

So, this is an example of vastunā alaṅkāradhvani.

**7. gāḍhāliṅgaṇa etc., prākṛta verse.**

Here, it is described that the coquettish anger (māna) of the woman disappeared from her heart being afraid that it would be pressed hard, when it saw the lover embracing her very firmly. This is possible only in the imagination of the poet, and not real because māna, a feeling, cannot have bhaya, another feeling. So, this is Kavipraudhoktosiddha. It is an example of utprekṣālaṅkāra. (pīḍanabhītva). It suggests that there would be exuberance of embraces by the woman. Therefore, this is an example of alaṅkāreṇa vastudhvani.

**8. jā ṭheram etc.,**

Here Sarasvatī is described as laughing at the old Brahmā and sitting in the lotus-faces of poets and creating an ever-new world. This is poet's creation. The utprekṣālaṅkāra suggests another alaṅkāra, namely, Vyatireka in the implication that the world created by Sarasvati surpasses the world created by Brahmā. So, it is an example of Kavipraudhoktisiddha-Alaṅkāreṇa alaṅkāradhvani.

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**9. jelaṅkāgiri etc.,**

This stanza has been taken from a Saṭṭaka (prākṛt Drama) called Karpūramañjarī. A female attendant named Vicakṣaṇā describes the spring season in this stanza. Here it is described that the winds blowing on the slopes of Laṅkāgiri become dwindled due to their being sucked by female serpents, but again they thrive when they have contact with the sighs of women separated from their husbands. Such things do not happen in the real world, but only in the world of poet's imagination. Again these words are spoken by a character posited by the poet. So, this is an example of Kavinibaddhavaktṛprauḍhoktisiddha. What is described is a vastu, because there is no figure of speech. Again, it suggests another vastu that the winds, which get a boost from the sighs can do any thing. So, this is Vastunāvastudhvani.

**10. Sahi viraiūṇa etc.,**

Here, the heroine is talking to one of her friends, who had filled her with confidence and asked her to maintain māna. The heroine says that all that confidence retreated when she saw her beloved.

In this example, the vastu suggests a figure of speech called vibhāvanā.

"विभावना विनापि स्यात् कारणं कार्यजन्म चेत्"

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Here the cause is prārthana, effect is prasannatā. "Even though the beloved did not implore, she became graceful" is what is suggested and it is vibhāvavnā.

Alternatively, the suggested meaning may be that the confidence cannot withstand the bliss of the beloved's sight. In that case, the figure of speech suggested is utprekṣā. So, this is an example of Kavinibaddhavaktṛprauḍhōktisiddha-vasutunā alaṅkāradhvani.

**11. Ollollakara etc.,**

This stanza is addressed by the heroine to the hero. She says, "My eyes are not red due to anger, their redness is the prasāda given by the fresh nail marks and teeth marks on your chest".

Here, there is uttarālaṅkāra, because the words of the heroine, which are in the form of a reply imply the question, "why are your eyes red".

The figure of speech suggests a vastu that the hero was trying to conceal the fresh nailmarks on his chest. So, this is an example of Kavinibaddhavaktṛprauḍhōktisiddha-alaṅkāreṇa vastudhvani.

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**12. mahilāsahassabharie etc.,**

This stanza occurs in the Gāthāsaptaśatī of Hāla. A messenger describes the pitiable condition of the heroine to the hero in this stanza. It is said that the heroine is making her body slimmer and slimmer, so that she could stay in the heart of her beloved which was filled with thousands of women.

Here there is the figure of speech *hetu* which is also called *Kāvyaliṅga.* (काव्यलिंङ्गमेव हेतुः) It suggests another figure called *viśēṣokti.*

"कार्याजनिर्विशेषोक्तिः सति पुष्कलकारणे"

When it is described that there was no effect in spite of ample causes, it is ViśeṢokti. In the given example, what is suggested is that the heroine could not get accommodation, in spite of becoming very thin, in her beloved's heart.

So, this is an example of Kavinibaddhavaktṛprauḍhōktisiddha-alaṅkāreṇa alaṅkāradhvani.

These are the twelve types of the अर्थशक्तिमूलध्वनि.

## 13.5 Grammar

*द्वादशात्मकः ।*

द्वादश आत्मानः यस्य सः द्वादशात्मकः ।

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"शेषाद् विभाषा" इति सूत्रेण कप् प्रत्ययः।

**विस्रब्धचाटुकशतानि।** विस्रब्धानि चाटुकानि विस्रब्धचाटुकानि। विस्रब्धचाटुकानां शतानि विस्रब्धचाटुकशतानि। (कर्मधारयगर्भषष्ठीतत्पुरुषसमासः)

**व्यलोकि।** लोकृ दर्शने । कर्मणि लुङ्।

प्रथमपुरुषैकवचने रूपम्।

**गन्धगजः ।** गन्धोद्गारी गजः गन्धगजः।

(यस्य गन्धं समाघ्राय पलायन्ते परे गजाः।

तं गन्धहस्तिनं विद्यान्नृपतेर्विजयावहम्।।)

**ओष्ठविद्रुमदलानि।** विद्रुमस्य दलानि विद्रुमदलानि। ओष्ठा एव विद्रुमदलानि ओष्ठविद्रुमदलानि।

**सोढुम्।** षह मर्षणे। सह + तुमुन्।

"सहिवहोरोदवर्णस्य " इति अकारस्य

ओकारादेशः। हो ढः इति हकारस्य

ढकारः। ष्टुना ष्टुः इति तकारस्य ढकारः।

ढो ढे लोपः इति एकस्य ढकारस्य लोपः।

## 13.6 Glossary

विस्रब्ध – free ; uninhibited

चाटुकम् – coaxing words; flattery

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| | | |
|---|---|---|
| गजकुम्भः | – | temple of an elephant |
| शोणितम् | – | blood |
| शोणशोचिः | – | crimson brightness |
| कृपाणः | - | sword |
| विद्रुमः | - | Coral |
| व्यापदित | - | slayed ; killed |
| संमूर्छना | – | melody |
| बिसिनीकाण्डः | - | lotus stalk |
| कन्दरा | – | cave, valley |
| विधुरः | - | enemy ; widower |
| अजडासनस्था | – | one who sits on a lively seat |
| तनुः | - | body |
| तनूकरणम् | – | making thin ; slimming |

## 13.7 Self-check questions

1. Which are the twelve types of अर्थशक्त्युद्भवध्वनि?
2. What is meant by prauḍhokti ?
3. What is the meaning of स्वतः सम्भवि ?

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## NOTES

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Course - X

# Block - 32

# Unit - 14

## PRABANDHADHVANI Etc.,

**Structure :**

14.1 Introduction

14.2 Sanskrit Text

14.3 English Translation

14.3.1 Explanation of examples

14.4 Grammar

14.5 Glossary

14.6 Self-check questions

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# UNIT - 14

## Prabandhadhvani etc.,

## 14.1 Introduction

***Dear Student,***

You have studied śabdaśaktimūladhvani and arthaśaktimūladhvani. The ubhayaśaktimūladhvani has only one type (वस्तुना अलङ्कारध्वनि). Then we have *padaprakāśyadhvani,* where a single word suggests a charming meaning which beautifies a whole stanza or poem. You may remember the *Parikaraślōka* in the Dhvanyalōka-

एकावयवसंस्थेन भूषणेनेव कामिनी ।
पदद्योत्येन सुकवेर्ध्वनिना भाति भारती।।

Kāvyaprakāśa provides numerous examples to prove this point. And then there is *prabandhadhvani,* suggestion by a whole poem or a section of an epic poem. Mammaṭa has given a few Ślōkas from the *Gṛdhragomāyusaṃvāda* as an example of *prabandhadhvani.* This is chosen from the śāntiparvan of the Mahābhārata. Some people come to bury a dead child. Vultures ask them to leave immediately so that they can eat the child. They don't want them to delay because the vultures cannot see at night. On the other hand, the jackals want them to stay until dark, because they can eat the child in darkness without obstruction.

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This episode shows the hypocrisy and selfishness of all beings. You may read the complete episode in the śāntiparvan. If you can think of other such episodes which suggest a principle from any of the works you have studied, make a note of them. Now let us read the Sanskrit Text on Padadhvani and Prabandhadhvani etc.,

## 14.2 Sanskrit Text

**शब्दार्थोभयभूरेकः ।**

यथा -

अतन्द्रचन्द्राभरणा समुद्दीपितमन्मथा।
तारकातरला श्यामा सानन्दं न करोति कम्।।

अत्रोपमा व्यङ्ग्या।

**भेदा अष्टादशास्य तत्।।** ४२

अस्येति ध्वनेः।

ननु रसादीनां बहुभेदत्वेन कथमष्टादश ?

इत्यत आह -

**रसादीनामनन्तत्वाद् भेद एको हि गण्यते।**

अनन्तत्वादिति। तथा हि। नव रसाः । तत्र शृङ्गारस्य द्वौ भेदौ। सम्भोगो विप्रलम्भश्च। सम्भोगस्यापि परस्परावलोकन - आलिङ्गन-परिचुम्बनादि-कुसुमोच्चय-जलकेलि - सूर्यास्तमय - चन्द्रोदय - षड्ऋतुवर्णनादयो बहवो भेदाः। विप्रलम्भस्य अभिलाषादय उक्ताः।

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तयोरपि विभावानुभावव्यभिचारिवैचित्र्यम्।

तत्रापि नायकयोरुत्तममध्यमाधमप्रकृतित्वम्। तत्रापि देशकालावस्थादि भेदा इत्येकस्यैव रसस्य आनन्त्यम्। का गणना त्वन्येषाम् ? असंलक्ष्यक्रमत्वं तु सामान्यम् आश्रित्य रसादिध्वनिभेदः एक एव गण्यते।

**वाक्ये व्युत्थः**

व्युत्थ इति शब्दार्थोभयशक्तिमूलः।

**पदेऽप्यन्ये**

अपि शब्दाद् वाक्येऽपि। एकावयवस्थितेन भूषणेन कामिनीव पदद्योत्येन व्यङ्गयेन वाक्यव्यङ्ग्ययापि भारती भासते। तत्र पदप्रकाश्यत्वे क्रमेणोदाहरणानि।

(१) यस्य मित्राणि मित्राणि शत्रवः शत्रवस्तथा।
अनुकम्प्योऽनुकम्प्यश्च स जातः स च जीवति।।

अत्र द्वितीयमित्रादिशब्दाः आश्वस्तत्वनियन्त्रणीयत्व-स्नेहपात्रत्वादिसङ्क्रमितवाच्याः ।

(२) खलववहारा दीसन्ति दारुणा जहवि तहवि धीराणम्।
हिअअवअस्सबहुमआ ण हु ववसाआ विमुज्झन्ति।।
(खल०यवहारा दृश्यान्ते दारुणा यद्यपि तथापि धीराणाम्।
हृदयवयस्यबहुमता न खलु व्यवसाया विमुह्यन्ति।।)

अत्र विमुह्यन्तीति।

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(३) लावण्यं तदसौ कान्तिः तद्रूपं स वचःक्रमः।
तदा सुधास्पदमभूद् अधुना तु ज्वरो महान्।।
अत्र तदादिपदैरनुभवैकगोचरा अर्थाः प्रकाश्यन्ते। यथा वा

(४) मुग्धे मुग्धतयैव नेतुमखिलः कालः किमारभ्यते
मानं धत्स्व धृतिं बधान ऋजतां दूरे कुरु प्रेयसि।
सख्यैवं प्रतिबोधिता प्रतिवचस्तामाह भीतानना
नीचैः शंस हृदि स्थितो हि ननु मे प्राणेश्वरः श्रोष्यति।।

अत्र भीताननेति। एतेन हि नीचैः शंसनविधानस्य युक्तता गम्यते। भावादीनां पदप्रकाश्यत्वे अधिकं न वैचित्र्यमिति न तदुदाह्रियते।

(५) रुधिरविसरप्रसाधितकरवालकरालरुचिरभुजपरिघः।
झटिति भ्रुकुटिविटङ्कितललाटपट्टो विभासि नृपभीम।।
अत्र भीषणीयस्य भीमसेन उपमानम्।

(६) भुक्तिमुक्तिकृदेकान्तसमादेशनतत्परः।
कस्य नानन्दनिस्यन्दं विदधाति सदागमः।।
काचित् सङ्केतदायिनमेवं मुरव्यया वृत्त्या शंसति।

(७) सायं स्नानमुपासितं मलयजेनाङ्गं समालेपितं
यातोऽस्ताचलमौलिमम्बरमणिर्विस्त्रब्धमत्रागतिः।
आश्चर्यं तव सौकुमार्यमभितः क्लान्तासि येनाधुना
नेत्रद्वन्द्वममीलनव्यतिकरं शक्नोति ते नासितुम्।।

अत्र वस्तुना कृतपुरुषपरिचया क्लान्तासीति वस्तु अधुनापदद्योत्यं व्यज्यते।

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(८) तदप्राप्तिमहादुःखविलीनाशेषपातका ।
तच्चिन्ताविपुलाह्लादक्षीणपुण्यचया तथा।।
चिन्तयन्ती जगत्सूतिं परब्रह्मस्वरूपिणम्।
निरुच्छ्वासतया मुक्तिं गतान्या गोपकन्यका ।।
अत्र जन्मसहस्रैरुपभोक्तव्यानि दुष्कृतसुकृतफलानि
वियोगदुःख - चिन्तनाह्लादाभ्याम् अनुभूतानि इत्युक्तम् ।
एवं च अशेष - चयपदद्योत्ये अतिशयोक्ती ।

(९) क्षणदासावक्षणदा वनमवनं व्यसनमव्यसनम् ।
बत वीर तव द्विषतां पराङ्मुखे त्वयि पराङ्मुखं सर्वम् ।।
अत्र शब्दशक्तिमूलविरोधाङ्गेन अर्थान्तरन्यासेन
'विधिरपि त्वाम् अनुवर्तते' इति सर्वपदद्योत्यं वस्तु।

(१०) तुह वल्लहस्स गोसम्मि
आसि अहरो मिलाणकमलदलो।
इअ णवबहुआ सोऊण
कुणइ वअणं महिसँमुहम् ।।
(तव वल्लभस्य प्रभाते
आसीद् अधरो ग्लानकमलदलम् ।
इति नववधूः श्रुत्वा
करोति वदनं महीसम्मुखम्।।)

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अत्र रूपकेण त्वयास्य मुहुर्मुहुः परिचुम्बनं कृतम् । येंन म्लानत्वमिति मिलाणादिपदद्योत्यं काव्यलिङ्गम् । एषु स्वतः सम्भवी व्यञ्जकः।

(११) राईसु चंदधवलासु ललिअमप्फालिऊण जो चावम् ।

एकच्छत्तं विअ कुणइ भुअणरज्जं विजंभंतो।।

(रात्रिषु चन्द्रधवलासु ललितमास्फाल्य यश्चापम् ।

एकच्छत्रमिव करोति भुवनराज्यं विजृम्भमाणः ।।)

अत्र वस्तुना येषां कामिनाम् असौ राजा स्मरः ,

तेभ्यो न कश्चिदपि तदादेशपराङ्मुख इति

जाग्रद्भिरुपभोगपरैरेव तैर्निशा अतिवाह्यते इति भुअणरज्जपदद्योत्यं वस्तु प्रकाश्यते।

(१२) निशितशरधियार्पयत्यनङ्गो

दृशि सुदृशः स्वबलं वयस्यराले।

दिशि निपतति यत्र सा च तत्र

व्यतिकरमेत्य समुन्मिषन्त्यवस्थाः।।

अत्र वस्तुना युगपदवस्थाः परस्परविरुद्धा अपि प्रभवन्तीति व्यतिकरपदद्योत्यो विरोधः।

(१३) वारिज्जंतो वि पुणो संदावकदत्थिएण हिअएण।

थणहरवअस्सएण विसुद्धजाई णं चलाइ से हारो ।।

वार्यमाणोऽपि पुनः सन्तापकदर्थितेन हृदयेन ।

स्तनभरवयस्येन विशुद्धजातिर्न चलत्यस्या हारः।।

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अत्र विशुध्दजातित्वलक्षणहेत्वलङ्कारेण हारोऽनवरतं कम्पमान एवास्ते इति ण चलईपदद्योत्यं वस्तु।

(१४) सो मुध्दसामलंगो धम्मिल्लो कलिअललि अणिअदेहो ।
तीए खंधाहि बलं गहिअ सरो सुरअसंगरे जअइ।।
(स मुग्धश्यामलाङ्गो धम्मिल्लः कलितललितनिजदेहः।
तस्याः स्कन्धाद् बलं गृहीत्वा स्मरः सुरतसङ्गरे जयति ।।)

अत्र रूपकेण मुहुर्मुहुराकर्षणेन तथा केशपाशः स्कन्धयोः प्राप्तः यथा रतिविरतावपि अनिवृत्ताभिलाषः कामुकोऽभूत् इति खंधपदद्योत्या विभावना। एषु कविप्रौढोक्तिमात्रनिष्पन्नशरीरः।

(१५) जवपुण्णिमामिअंकस्स सुहअ को त्तं सि भणसु मह सच्चम्
का सोहग्गसमग्गा पओसरअणि व्व तुह अज्ज ।।
(नवपूर्णिमामृगाङ्कस्य सुभग कस्त्वमसि भण मम सत्यम्।
का सौभाग्यसमग्रा प्रदोषरजनीव तवाद्य ।।)

अत्र वस्तुना मयीव अन्यस्याम् अपि प्रथमम् अनुरक्तस्त्वम् न तत इति णवेत्यादिपओसेत्यादिपदद्योत्यं वस्तु व्यज्यते ।।

(१६) सहि णवणिहुवणसमरम्मि अंकवालीसहीए णिबिडाए ।
हारो णिवारिओ विअ उच्छेहन्तो तदो कहं रमिअम् ।।
(सखि नवनिधुवनसमरेऽङ्कपालीसख्या निबिडया ।
हारो निवारित एवोच्छ्रियमाणस्ततः कथं रमितम् ।।

अत्र वस्तुना हारच्छेदानन्तरम् अन्यदेव रतम् अवश्यम् अभूत् । तत् कथय कीदृगिति व्यतिरेकः कइंपदगम्यः।

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(१७) प्रविसन्ती घरवारं विवलिअवअणा विलोइऊण पहम् ।
खंधे घत्तूण घडं हा हा णट्ठोत्ति रुअसि सहि किं ति।।
(प्रविशन्ती गृहद्वारं विवलितवदना विलोक्य पन्थानम् ।
स्कन्धे गृहीत्वा घटं हाहा नष्ट इति रोदिषि सखि किमिति।।)

अत्र हेत्वलङ्कारेण संकेतनिकेतनं गच्छन्तं दृष्ट्वा यदि तत्र गन्तुम् इच्छसि तदा अपरं घटं गृहीत्वा गच्छ इति वस्तु किंतिपदद्योत्यम्। यथा वा -

(१८) विहलंखलं तुमं सहि दट्ठूण कुडेण तरलतरदिट्ठिम् ।
वारप्फंसमिसेण अ अप्पा गुरुओक्ति पाडिअविहिण्णो ।।
(विशृङ्खलां त्वां सखि दृष्ट्वा कुटेन तरलतरदृष्टिम्।
द्वारस्पर्शमिषेण चात्मा गुरुक इति पातयित्वा विभिन्नः।।)

अत्र नदीकूले लतागहने कृतसङ्केतम् अप्राप्तं गृहप्रवेशावसरे पश्चादागतं दृष्ट्वा पुनर्नदीगमनाय द्वारोपघातव्याजेन बुद्धिपूर्वं व्याकुलतया त्वया घटः स्फोटितः इति मया चिन्तितम्। तत् किमिति नाश्वसिषि, तत्समीहितसिद्धये व्रज। अहं ते श्वश्रूनिकटे सर्वं समर्थयिष्ये इति द्वारस्पर्शनव्याजेन इत्यपह्नुत्या वस्तु।

(१९) जोह्नाइ महुरसेण अ विइण्णतारुण्णउत्सुअमणा सा ।
बुड्ढावि णवोढव्विअ परहुआ अहह हरइ तुह हिअअम् ।।
(ज्योत्स्नया मधुरसेन च वितीर्णतारुण्योत्सुकमनाः सा।
वृद्धापि नवोढेव परवधूरहह हरति तव हृदयम्।।)

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अत्र काव्यलिङ्गेन वृद्धां परवधूं त्वम् अस्मान् उज्झित्वा अभिलषसि इति त्वदीयम् आचरितं न वक्तुं शक्यम् इत्याक्षेपः परवहूपदप्रकाश्यः।

एषु कविनिबद्धवक्तृप्रौढोक्तिमात्रनिष्पन्नशरीरः। वाक्यप्रकाश्ये तु पूर्वम् उदाहृतम् । शब्दार्थोभयशक्त्युद्भवस्तु पदप्रकाश्यो न भवतीति पञ्चत्रिंशद् भेदाः।

**प्रबन्धेऽप्यर्थशक्तिभूः।।** ४२

यथा गृध्रगोमायुसंवादादौ।

अलं स्थित्वा श्मशानेऽस्मिन् गृध्रगोमायुसंकुले ।<br>
कङ्कालबहले घोरे सर्वप्राणिभयङ्करे ।।<br>
न चेह जीवितः कश्चित् कालधर्मम् उपागतः ।<br>
प्रियो वा यदि वा द्वेष्यः प्राणिनां गतिरीदृशी।।

इति दिवा प्रभवतो गृध्रस्य पुरुषविसर्जनपरम् इदं वचनम् ।

आदित्योऽयं स्थितो मूढाः स्नेहं कुरुत साम्प्रतम् ।<br>
बहुविघ्नो मुहूर्तोऽयं जीवेदपि कदाचन ।<br>
अमुं कनकवर्णाभं बालम् अप्राप्तयौवनम् ।<br>
गृध्रवाक्यात् कथं मूढास्त्यजध्वम् अविशङ्किताः।।

इति निशि विजृम्भमाणस्य गोमायोर्जनव्यावर्तननिष्ठं च वचनम् इति प्रबन्ध एव प्रथते । अन्ये तु एकादश भेदाः ग्रन्थविस्तरभयात् नोदाहृताः, स्वयं तु लक्षणतोऽनुसर्तव्याः । अपि शब्दात् पदवाक्ययोः।

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## 14.3 English Translation

The Dhvani based upon word and meaning has only one type.

(Example)

(1) whom does a beautiful woman not please?
she has a bright crest-jewel
And rouses passion
And possesses tremulous pupils of eyes
As well as a brilliant gem resembling a star;

(1) Whom does the moonlit night not please?
She has the shining moon as her ornament,
She rouses passion
And posseses a few twinkling stars.

Here, (since both meanings are conveyed by the same set of words), simile(between the woman and night) is suggested).

Therefore there are eighteen types of it. 'Of it' means 'of Dhvani'.

(objection) How is it that (you say) there are eighteen types of Dhvani, when there are many types of Rasa etc.? He replies:

Since the types of Rasa etc., are endless, all of them are counted as one type only.

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*Endless.* Let us see. There are nine Rasas. Among them *Sṛṅgāra* has two types namely *Sambhoga* and *Vipralambha.* The Sambhoga, Sṛṅgāra has numerous types like mutual observation, embrace, kissing, flower collection, water sports, description of the sunset or moonrise, description of seasons and so on. Already, the types of vipralambha, ie, abhilāṣa (desire) etc. have been explained. Both Sambhoga and Vipralambha have varieties of Vibhāvas, anubhāvas and Vyabhicāribhāvas . Again there is variety due to the superior, midling or inferior nature of the heroes. Again there are differences due to the change of country, time and condition. Thus even the types of a single Rasa are endless.What to say about counting all Rasas? Therefore the Rasādidhvani is counted as only one type taking into consideration that all of those types have the common factor of belonging to the *asaṃlakṣyakramavyaṅgya* (the Dhvani in which the sequence is not perceptible).

The type arising from both (word and meaning) occurs only in a sentence.

'Arising from both' means 'that which is based on the power of the word and its meaning'.

The other types occur in word also.

'Also' is to include 'in sentence'.

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Even the poetic speech or idea suggested by a sentence shines more by the suggested meaning of a word just as a beautiful woman shines more by a jewel worn on a limb of hers.

The examples are given below in order for (types of Dhvani) where it shines from (the suggestiveness) of a single word.

(1) He whose friends are friends
and foes are foes,
and affable are affable,
is born and lives.

Here, the words 'friends' etc. which are repeated, have their meanings transformed into reliability, fitness to be brought under control and lovability (respectively).

(2) Even though the behaviour of the villains appear to be horrendous, the activities of the wise people are not stupefied, because they are approved by their friend, that is their heart.

Here the word vimuhyanti(stupefied) (is suggestive).

(3) That complexion, that brilliance, that beauty and that style of speech-all were the source of ambrosia then. But now, it is a big fever.

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In this example, the words 'that'etc., suggest something that is known only by experience. Another example-

(4) "O beautiful lady, are you trying to spend all your time in simplicity? Strengthen your anger; have fortitude; throw away your straightforwardness in respect of your beloved." Thus spoken to by her confidante, she replied with a fear-stricken face"speak in a low tone, my beloved residing in my heart may hear your words".

Here the word 'bhīṭānanā'(fear-stricken face) is suggestive.

Examples of Bhāvas etc., suggested by words are not given because they dont't have any great charm.

(5) O awe-inspiring king Bhīma,
You are well shining,
With thy weapon-like arm
Pleasing and terrific with the sword
Reddened with the flow of the blood
And with your broad forehead
Marked with creases, caused
By the brows suddenly curved.

Here (it is suggested that ) Bhīmasena is the Upamāna of the awe-inspiring king.

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(6) To whom does good scripture not bring continuous happiness?. It brings both enjoyment and liberation and gives salutary advice.

(Alternatively the same ślōka gives another meaning)

To whom does a lover's visit not bring constant happiness? It produces enjoyment as well as deliverance from the pangs of separation. It indicates a scheduled rendezvous.

In this example, a woman is telling her lover suggesting a place for meeting (that she accepts it). It is told by the chief Vṛtti.

7. "You took bath in the evening,
You also anointed your body with sandal paste,
The sun has reached the peak of the setting mountain,
You have come here unhesitatingly,
Astonishing is your tenderness,
You are fatigued now all-over,
Your eyes cannot stay open now!
Here, the matter described suggests ' you are tired by your meeting with your paramour, by the power of the word *adhunā* (now).

8. "All her sins were dissolved
By the great suffering due to not obtainnig him;

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All her puṇya was exhausted
In the deep joy of thinking about Him.
The milkmaid contemplated on Him,
The origin of the world and the Absolute,
Suspended her breathing
And reached emancipation".

Here, it is said that the fruits of the bad deeds and good deeds which had to be experienced in a thousand births were exhausted by the suffering in his separation and the joy of thinking about him. The two atiśayōktis are suggested here by the words *aśēṣa* and *caya.*

9. O hero, when you are against, every thing becomes opposite to your enemies; Kṣaṇadā (night) becomes akṣaṇadā (one that does not give happiness), vana (forest) becomes avana (shelter) and vyasana(occupation) becomes avyasana (sheperding).

In this example, there is the figure *arthāntaranyāsa* which supports another figure *Virodha* (virodhābhāsa) based on the power of the words. Through that, the word *sarvam* (everything) suggests that 'even fate obeys you'.

10. "Your husband's lip was a withered lotus petal" when the new bride heard these words, she cast her face towards the ground.

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In this example, the figure of speech rūpaka (metaphor) suggests through the word *milāṇa* another figure *Kāvyaliṅga* in the idea that 'you kissed him so vigorously often that his lip has withered'.

In the examples given above, the *Vyañjaka* (suggestive meaning) is *svataḥ sambhavi* (that which can occur in the real world).

11. In the nights which are white
with moon light
He twangs his beautiful bow
And shines making the whole world
His empire, which has a single umbrella.

In this example, the word *bhauṇarajjam* suggests through the *vastu* that cupid is the king of lovers, and none can disobey his law and therefore all of them spend their night indulging in amorous sports.

12. In the crooked age of youth,
Manmatha lends his power
To the eyes of the beautiful women
Regarding them as his sharp arrows
So, wherever they fall
There arise conditions, mutually contradictory.

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In this example, the figure of speech *virodha* is suggested mainly by the word *vyatikara* which implies that even conditions, which are mutually contradictory, exist together.

13. "The necklace is forbidden by the heart
                which suffers pain
    But the necklace does not
                move away from the breast
    Being of pure breed".

Here, the figure of speech 'hetu' (Kāvyaliṅga) suggests a *vastu* through the word *ṇa calai* that "the necklace remained constantly scintillating". The *hetvalaṅkāra* is in the epithet *viśuddhajāti* (of pure breed).

14. The black and lovely hairdo
    is the god of love ;
    He has regained his charming new body.
    He borrows strength from her shoulders
    Which are the military camps,
    And triumphs in the battle of love-making.

Here, the figure of speech *vibhāvanā* is suggested by the figure of speech *rūpaka*. The implication is the hairdo of the woman fell in such a way on her shoulders when he embraced her that the lover's lust did not subside

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even at the end of the intercourse. The suggestion is based on the word "khandha" (shoulder + military camp).

In the (four) examples cited above, the suggestive factor is *Kavipraudhōktisiddha* (based on the imaginative assertion of the poet).

15. "O handsome young man,
Tell me the truth now.
What is your relation
With the moon that rises
On the full moon night ?
Who is like the early evening to you
And enjoys your full love?"

Here, the *vastu* described suggests that 'you love another woman now only for a while just as you loved me once'. The suggestion is based on the words *ṇava* etc., and *paosa* etc.,

16. "O friend,
Your necklace was snapped
in the battle of new love
by your confidante, the embrace.
Then, how did your amorous sport proceed?"

Here, the *vastu* suggests that 'the love sport should have continued after the snappinig of the necklace in a

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different way, tell me about that'. Thus, the figure of speech *vyatireka* is suggested by the word *kaim*.

17. " O friend,
While entering the house door,
Carrying a pot on your shoulder,
You turn your face back
And shout 'the pot is broken'
Looking at the road,
Why is this ?"

Here, the figure of speech *hetu* suggests a *vastu*, namely, 'if you want to go to the rendezvous on seeing your lover going there, go there carrying another pot'. This is suggested by the word *kiṃti.*

18. "O friend,
The pot saw that your eyes were unsteady
And you were also not under your control
It thought that it was too heavy for you
And broke itself under the pretext
of having struck against the door".

Here, there is the figure of *apahnuti* involved in the expression 'under the pretext of having struck against the door'. It suggests the vastu namely 'you had made an appointment with your secret lover that you would

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meet him in the bower on the river bank. You went there, but he did not come. You came back. You saw him going there while you were entering the house. So, to go there again, you broke the pot deliberately under the pretext of striking against the door. I know all this. Why don't you be confident ? Go to fulfil your desire. I justify everything to your mother-in-law'

19. "It is a pity
That the wife of the other man,
Even though she is old,
Is captivating your mind,
Like a newly-wed bride.
Her youthful sensuality
Is caused only by the moonlight
And strong liquor."

In this example, the figure of speech called *Kāvyaliṅga* suggests another figure *ākṣepa* in the implication that 'you are desiring the old wife of another person, your behaviour is inexplicable'. This is suggested through the word *paravahū*.

In the (four) examples cited above, the suggestive element is *Kavinibaddhavaktṛprauḍhoktiniṣpannaśarira.* Suggestion manifested by a sentence has already been examplified. Suggestion manifested by both word and

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meaning cannot be *padaprakāśya* (i.e., it cannot have only the word as its basis). So, there are thirty-five types of suggestion.

Suggestion based on the power of meaning can occur also in *prabandha* (a literary work or a section of a work).

An example is the dialogue of the vulture and the jackal.

"Enough of your stay in the burial ground which is replete with vultures and jackals. It is horrible due to the many skeletons and produces fear in all animals. None in this world has become alive after meeting death, whether he is a dear one or a hated one. This is the way of all living beings".

So says the vulture, who has power only during the day, in order to send away the people (from the place).

"O fools, the sun is still there (shining). Show your love now. This time has many obstacles. He (the dead boy) may possibly live. O fools, how can you abandon this boy, who has not yet attained youth, and whose complexion is golden, just believing the words of the vulture ?"

So says the jackal who flourishes at night. His words are aimed at dissuading the people from going away.

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The other eleven types of the suggestion (prabandhadhvani) are not exemplified for fear of the elaboration of the work. They can be guessed from the definition given. The word *api* means that the suggestion can occur in word and sentence also.

### 14.3.1 Explanation of examples

1. *Yasya mitrāṇi* etc.,
   This is an example of अर्थान्तरसङ्क्रमितवाच्य.

2. *Khalavavahārā* etc.,
   This is an example of अत्यन्ततिरस्कृतवाच्य.
   The primary meaning of the word vimuhyanti is given up, because vimoha is not possible in the insentient *vyavasāya* (effort).

3. *Lāvaṇyam* etc.,
   This is an example of असंलक्ष्यक्रमव्यङ्ग्य.

4. *mugdhe mugdhatayaiva* etc.,
   This is also an example of असंलक्ष्यक्रमव्यङ्ग्य. The verse is taken from the अमरुशतक.

5. *rudhiravisara* etc.,
   This is an example of संलक्ष्यक्रमव्यङ्ग्य.
   This is *śabdaśaktimūla*. It is वस्तुना अलङ्कारध्वनि

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because, the topic described leads to the suggested *simile* of the pertinent King with Bhīmasena.

6. *bhuktimuktikṛd* etc.,

   This is an example of संलक्ष्यक्रमव्यङ्ग्य and the type is वस्तुना वस्तुध्वनि.

7. *sāyam snānam* etc.,

   Under संलङ्यक्रमव्यङ्ग्य, there are twelve types which are called अर्थशक्तिमूल. Among them, this is an example of स्वतः सम्भवि वस्तुना वस्तुध्वनि.

8. *tadaprāpti* etc.,

   This is स्वतः सम्भवि-वस्तुना अलङ्कारध्वनि.
   The topic described suggests the figure अतिशयोक्ति. Please remember the definition of atiśayokti which you studied last year.

   "रूपकातिशयोक्तिः स्यान्निगीर्याध्यवसानतः"

9. *Kṣaṇadāsāv akṣaṇadā* etc.,

   This is an example of स्वतः सम्भवि - अलङ्कारेण वस्तुध्वनि.

10. *tuhavallahasya* etc.,

    This is स्वतः सम्भवि-अलङ्कारेण अलङ्कार ध्वनि.
    Rūpaka suggests Kāvyaliṅga.
    समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्।

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11. *rāīsu canda* etc.,

This is an example of - कविप्रौढोक्तिनिरुपन्नशरीरवस्तुना वस्तुध्वनि. The vastu that the god of love twangs his bow is not possible in the real world. So, this is only possible in the imagination of poets.

12. *niśitaśara* etc.,

This is an example of कविप्रौढोक्तिमात्रनिष्पन्न शरीर वस्तुना अलङ्कारध्वनि.

The figure of speech suggested is virodha, which is usually called विरोधाभास.

आभासत्वे विरोधस्य विरोधाभास उच्यते।

13. *vārijjanto* etc.,

This is an example of कविप्रौढोक्तिमात्रनिष्पन्नशरीरालङ्कारेण वस्तुध्वनि.

The alaṅkāra is hetu (Kāvyaliṅgya). The cause for not moving away of the necklace is said to be Viśuddhajātitva.

14. *so muddhasāmalaṅgo* etc.,

This is an example of कविप्रौढोक्तिमात्रसिद्धशरीर अलङ्कारेण अलङ्कारध्वनि.The figure of speech *rūpaka* suggests another figure of speech namely, *vibhāvanā*.

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विभावना विनापि स्यात् कारणं कार्यजन्म चेत्।

15. *ṇavapuṇṇimā* etc.,

This is an example of कविनिबद्धवक्तृप्रौढोक्तिमात्रसिद्धवस्तुना वस्तुध्वनि.

16. *sahi ṇavaṇihuvana* etc.,

This is कविनिबद्धवक्तृप्रौढोक्तिमात्रसिद्ध-वस्तुना अलङ्कार ध्वनि. The figure suggested is *vyatireka.*

17. *pavisantī* etc.,

This is कविनिबद्धवक्तृप्रौढोक्तिमात्रसिद्ध-अलङ्कारेण वस्तुध्वनि.

18. *vihalaṅkhālam* etc.,

Another example for कविनिबद्धवक्तृप्रौढोक्तिमात्रसिद्ध अलङ्कारेण वस्तुध्वनि.

Here, the figure of speech is *apahnuti.* This is what is called कैतवापह्नुतिः व्यक्तौ व्याजाद्यैर्निह्नुतेः पदैः।

The word used to indicate apahnuti is 'miṣa'. 'vārapphaṃsamiseṇa'. This is impossible in the real world because a pot is insentient and it cannot see and think.

19. *johṇāi mahuraseṇa* etc.,

This is कविनिबद्धवक्तृप्रौढोक्तिमात्रसिद्ध - अलङ्कारेण अलङ्कारध्वनि. Here, Kāvyaliṅga suggests the figure

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ākṣepa. It occurs when the impossibility of some action is described. Here, it is suggested that the behaviour of the hero is indescribable.

## 14.4 Grammar

**धत्स्व**। डु धाञ् धारणपोषणयोः। लोट् । मध्यमपुरुषैकवचनरूपम्। आत्मनेपदम्।

**बधान**। लोट् । मध्यमपुरुषैकवचनम्।

**भीताननना**। भीतम् आननं यस्याः।

**भुक्तिमुक्तिकृत्**। भुक्तिश्च मुक्तिश्च भुक्तिमुक्ती। ते करोति इति भुक्तिमुक्तिकृत्।

**मलयजेन**। मलये जायते इति मलयजः। तेन।

**क्षणदा**। क्षणं ददाति इति क्षणदा।

**अव्यसनम्**। अवीनाम् असनम् अव्यसनम्।

**अनङ्गः**। अविद्यमानाम् अङ्गं यस्य सः अनङ्गः।

**सुदृशः**। शोभने दृशौ यस्याः सा सुदृक्। तस्याः सुदृशः।

**अलं स्थित्वा**। " अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा" इति सूत्रेण क्त्वाप्रत्ययः।

**कनकवर्णाभम्**। कनकस्य वर्णः कनकवर्णः। कनकवर्णस्य आभेव आभा यस्य कनकवर्णाभः। तम्।

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## 14.5 Glossary

| | | |
|---|---|---|
| ऋजुता | - | straightforwardness |
| प्रेयान् | - | beloved; lover |
| प्रतिवचः | - | reply |
| करवालः | - | sword |
| परिघः | - | a weapon; bludgeon |
| समादेशनम् | - | advice |
| एकान्तः | - | secluded place |
| मलयजः | - | sandal |
| अम्बरमणिः | - | sun |
| जगत्सूतिः | - | creator of the world |
| चयः | - | heap |
| क्षणदा | - | night; that which gives happiness |
| क्षणः | - | happiness; festivity; moment |
| व्यसनम् | - | occupation ; addiction |
| अव्यसनम् (अवि + असनम्) | - | shepherding |
| द्विषन् | - | enemy |
| पराङ्मुख | - | opposite |
| निशित | - | sharp |
| व्यतिकरः | - | mixed state |
| गोमायुः | - | jackal |
| कङ्कालः | - | skeleton |
| कालधर्मः | - | death |

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## 14.6 Self-check questions

1. Learn the definitions of Alaṅkāras mentioned in this section.

2. Read the full गृध्रगोमायुसंवाद in the śāntiparavan of the Mahābhārata.

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## NOTES

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Course - X

# Block - 32

# Unit - 15

## RASĀDI OCCURING IN PARTS OF WORDS

**Structure :**


15.1 Introduction

15.2 Sanskrit Text

15.3 English Translation

15.3.1 Saṅkara and Saṃsṛṣṭi

15.4 Grammar

15.5 Glossary

15.6 Self-check questions


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# UNIT - 15

## Rasādi occuring in parts of words

## 15.1 Introduction

***Dear Students,***

You will study the final portion of the fourth Ullāsa of the Kāvyaprakāśa in this unit. Mammaṭa says that not only sentences and words have suggestive power as shown previously, but also even parts of words, suffixes, prefixes etc., have such power. It has been said that even the particular rāgas have the power to suggest sentiments and emotions. Examples have been given profusely to prove the points. Racanā (or fabric of poetic construction) may be also suggestive. So, you see that a poetic work as a whole may have one suggestion (prabandhadhvani) and each of its verses may have suggestion and the suggestive power may be found in a part of the word or even a syllable or a phoneme. Great commentators like Mallinātha have pointed out such instances of Dhvani in works of poets like Kālidāsa. Reading this section will sharpen your acumen in finding Dhvani in other poetic works also.

## 15.2 Sanskrit Text

**पदैकदेशरचनावर्णेष्वपि रसादयः।**

तत्र प्रकृत्या यथा -

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रइकेलिहिअणि असणकरकिसल अरुद्धण अणजुअलस्स।
रुद्दस्स तइअणअणं पव्वईपरिचुंबिअं जअइ ।।
(रतिकेलिह्वतनिवसनकरकिसलयरुद्धनयनयुगलस्य।
रुद्रस्य तृतीयनयनं पार्वतीपरिचुम्बितं जयति।।)

अत्र जयतीति, न तु शोभते इत्यादि। समानेऽपि हि स्थगनव्यापारे लोकोत्तरेणैव व्यापारेणास्य पिधानम् इति तदेवोत्कृष्टम्। यथा वा -

प्रेयान् सोऽयमपाकृतः सशपथं पादानतः कान्तया
द्वित्राण्येव पदानि वासभवनाद् यावन्न यात्युन्मनाः।
तावत्प्रत्युत पाणिसम्पुटगलन्नीवीनिबन्धं धृता
धावित्वेव कृतप्रणामकमहो प्रेम्णो विचित्रा गतिः।।

अत्र पदानीति न तु द्वाराणीति। तिङ्सुपोर्यथा -

पथिपथि शुकचञ्चूचारुराभाङ्कुराणां
दिशिदिशि पवमानो वीरुधां लासकश्च।
नरिनरि किरति द्राक् सायकान् पुष्पधन्वा
पुरिपुरि विनिवृत्ता मानिनीमानचर्चा।।

अत्र किरतीति किरणस्य साध्यमानत्वम्, निवृत्तेति निवर्तनस्य सिद्धत्वं तिङा सुपा च।

तत्रापि क्तप्रत्ययेन अतीतत्वं द्योत्यते।

यथा वा - लिखन्नास्ते भूमिं बहिरवनतः प्राणदयितो

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निराहाराः सख्यः सततरुदितोच्छूननयनाः
परित्यक्तं सर्वं हसितपठितं पञ्जरशुकैः
तवावस्था चेयं विसृज कठिने मानमधुना।।

अत्र लिखन्निति, न तु लिखतीति, तथा आस्ते इति, न तु आसित इति, अपि तु प्रसादपर्यन्तम् आस्ते इति, भूमिम् इति, न तु भूमाविति, न हि बुद्धिपूर्वम् अपरं किञ्चिल्लिखतीति तिङ्सुब्विभक्तीनां व्यङ्ग्यम्। सम्बन्धस्य यथा –

गामारुहम्मि गामे वसामि णअरट्ठिइं ण जाणामि।
णाअरिआणं पइणो हरेमि जा होमि सा होमि।।
(ग्रामरुहास्मि ग्रामे वसामि नगरस्थितिं न जानामि।
नागरिकाणां पतीन् हरामि या भवामि सा भवामि ।।)
अत्र नागरिकाणाम् इति षष्ठ्याः।

"रमणीयः क्षत्रियकुमार आसीत्" इति कालस्य। एषा हि भग्नमहेश्वरकार्मुकं दाशरथिं प्रति कुपितस्य भार्गवस्य उक्तिः। वचनस्य यथा –

ताणं गुणग्गहणाणं ताणुक्कण्ठाणं तस्स पेम्मस्स।
ताणं भणिआणं सुंदर एरिसिअँ जाअमवसाणम्।।
(तेषां गुणग्रहणानां तासामुत्कण्ठानां तस्य प्रेम्णः।
तासां भणितीनां सुन्दर ईदृशं जातमवसानम्।।)

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अत्र गुणग्रहणादीनां बहुत्वं प्रेम्णश्च एकत्वं द्योत्यते। पुरुषव्यत्ययस्य यथा -

रे रे चञ्चललोचनाञ्चितरुचे चेतः प्रमुच्य स्थिर-
प्रेमाणं महिमानमेणनयनाम् आलोक्य किं नृत्यसि।
किं मन्ये विहरिष्यसे बत हतां मुञ्चान्तराशामिमाम्
एषा कण्ठतटे कृता खलु शिला संसारवारांनिधौ।।

अत्र प्रहासः।

पूर्वनिपातस्य यथा -

येषां दोर्बलमेव दुर्बलतया ते संमतास्तैरपि
प्रायः केवलनीतिरीतिशरणैः कार्यं किमुर्वीश्वरैः।
ये क्ष्माशक्र पुनः पराक्रमनयस्वीकारकान्तक्रमाः
ते स्युर्नैव भवादृशास्त्रिजगति द्वित्राः पवित्राः परम्।।

अत्र पराक्रमस्य प्राधान्यम् अवगम्यते।

विभक्तिविशेषस्य यथा -

प्रधनाध्वनि धीर धनुर्ध्वनिभृति
विधुरैरयोधि तव दिवसम्।
दिवसेन तु नरप भवान्
अयुद्ध विधिसिद्धसाधुवादपदम्।।

अत्र 'दिवसेन' इति अपवर्गतृतीयया फलप्राप्तिं द्योतयति।

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भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था।
साक्षात्कामं नवमिव रतिर्मालती माधवं यत्
गाढोत्कण्ठालुलितलुलितैरङ्गकैस्ताम्यतीति।।

अत्रानुकम्पावृत्तेः करूपतद्धितस्य।

परिच्छेदातीतः सकलवचनानाम् अविषयः
पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान्।
विवेकप्रध्वंसाद् उपचितमहामोहगहनो
विवेकः कोऽप्यन्तर्जडयति चतापं च कुरुते।।

अत्र प्रशब्दस्योपसर्गस्य।

कृतं च गर्वाभिमुखं मनस्त्वया
किमन्यदेवं निहताश्च नो द्विषः।
तमांसि तिष्ठन्ति हि तावदंशुमान्
न यावदायात्युदयाद्रिमौलिताम्।।

अत्र तुल्ययोगिताद्योतकस्य 'च'इति निपातस्य।

रामोऽसौ भुवनेषु विक्रमगुणैः प्राप्तः प्रसिद्धिं पराम्
अस्मद्भाग्यविपर्ययाद् यदि परं देवो न जानाति तम्।
बन्दीवैष यशांसि गायति मरुद् यस्यैकबाणाहति-
श्रेणीभूतविशालतालविवरोद्गीर्णैः स्वरैः सप्तभिः।।

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अत्र 'असौ' इति, 'भुवनेषु' इति, गुणैरिति सर्वनाम - प्रातिपदिकवचनानां, न त्वदिति न मदिति, अपि तु अस्मदित्यस्य सर्वाक्षेपिणः, 'भाग्यविपर्ययात्' इति अन्यथा सम्पत्तिमुखेन न तु अभावमुखेन अभिधानस्य।

तरुणिमनि कलयति कलाम्
अनुमदनधनुर्भ्रुवोः पठत्यग्रे।
अधिवसति सकलललना-
मौलिमियं चकितहरिणचलनयना।।

अत्र इमनिजव्ययीभावकर्मभूताधाराणां स्वरूपस्य तरुणत्वे इति, धनुषः समीपे इति, मौलौ वसति इति विशेषो यश्चमत्कारकारी, स एव व्यञ्जकत्वं प्राप्नोति। व्यञ्जकत्वं गुणस्वरूपनिरूपणे उदाहरिष्यते। अपिशब्दात् प्रबन्धेषु । एवं रसादीनां पूर्वगणितभेदाभ्यां सह षड्भेदाः।

**भेदास्तदेकपञ्चाशत्**

व्याख्याताः।

**तेषां चान्योन्ययोजने।**
**संकरेण त्रिरूपेण**
**संसृष्ट्या चैकरूपया।।**

न केवलं शुद्धा एवैकपञ्चाशद् भेदा भवन्ति, यावत्तेषां स्वप्रभेदैरेकपञ्चाशता संशयास्पदत्वेन, अनुग्राह्यानुग्राहकतया, एकव्यञ्जकानुप्रवेशेन चेति

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त्रिविधेन सङ्करेण, परस्परनिरपेक्षरूपया एकप्रकारया संसृष्ट्या चेति चतुर्भिर्गुणने

**वेदखाब्धिवियच्चन्द्राः**

शुद्धभैदैः सह -

**शरेषुयुगखेन्दवः।।**

तत्र दिङ्ग्मात्रम् उदाह्रियते।

खणपाहुणिआ देवर
जाआए सुहअ किंपि दे भणिआ।
रुअइ पडोहरवलहीधरम्मि
अगुणिज्झड वराई।।

(क्षणप्राघुणिक देवर जायया सुभग किमपि ते भणिता।
रोदिति गृहपश्चाद्भागवलभीगृहेऽनुनीयतां वराकी ।।)

अत्रानुनयः किम् उपभोगलक्षणेऽर्थान्तरे सङ्क्रमितः, किम् अनुरणनन्यायेन उपभोगे एव व्यङ्ग्ये व्यञ्जकः इति सन्देहः।

स्निग्धश्यामलकान्तिलिप्तवियतो वेल्लद्बलाका घनाः
वाताः शीकरिणः पयोदसुहृदाम् आनन्दकेकाः कलाः।
कामं सन्तु दृढं कठोरहृदयो रामोऽस्मि सर्वं सहे
वैदेही तु कथं भविष्यति ह हा हा देवि धीरा भव।।

अत्र लिप्तेति पयोदसुहृदाम् इति च अत्यन्ततिरस्कृत-वाच्ययोः संसृष्टिः।

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ताभ्यां सह 'रामोऽस्मि' इति अर्थान्तरसङ्क्रमितवाच्यस्य अनुग्राह्यानुग्राहकभावेन, रामपदैकलक्षणैकव्यञ्जकानुप्रवेशेन च अर्थान्तर-सङ्क्रमितवाच्यरसध्वन्योः सङ्करः।

एवम् अन्यदपि उदाहार्यम्।

**इति काव्यप्रकाशे ध्वनिनिर्णयो नाम चतुर्थ उल्लासः।**

## 15.3 English Translation

Rasa etc., may be suggested also by parts of words, by the fabric of construction of sentences and by phonemes.

Among them, an example where suggestion occurs by the *prakṛti* (base of a word):

Śiva's third eye scores a triumph
when it is kissed by Pārvati
The other two eyes being closed by her hands
when her garment was removed by him.

Here, the poet has used *jayati*, not *śobhate* etc., Even though the closing is the same in effect, the closing of the third eye was accomplished with a unique function and thus it gains a distinction.

Another example for the same :

The lover fell at her feet
But she rejected him with an oath,

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He became dejected and went
Only a few steps from the house.
She ran up and held him
Holding her loosened garment in hand
And prostrated before him.
Oh, the ways of love are queer.

Here, the poet has used the word *padāni* (steps), not *dvārāṇi* (doors or gates).

Example of the suggestiveness of the *tiṇ* (verbal suffix) and sup (nominal suffix).

On every road, there is the sheen
of sprouts resembling parrots' beaks,
In every direction there is breeze
Which makes the creepers dance.
On every man, the god of love showers
Arrows incessantly,
In every town, the news of the anger
of coquettish women has ceased.

In this example, the verb *Kirati* shows that the showering is still being accomplished and the past participle *nivṛttā* suggests that the ceasing is already accomplished. Thus the verbal suffix and the nominal suffix, especially the suffix *Kta*, suggest (the meaning).

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Another example for the same :

O hard-hearted lady,
Give up your love-anger at least now.
Your beloved is sitting outside
Depressed, and scratching the ground.
Your friends have not eaten any food
And their eyes are swollen by constant weeping.
Your pet parrots in the cages
have also stopped their hilarious talk.

Here, the poet has used *likhan* (a present participle) and not *likhati* (a finite verb). Again he has said āste (is sitting) and not *āsitaḥ* (is seated), which tells that he will be sitting there until you are reconciled. The poet says *bhūmim* and not *bhumau* which suggests that the beloved is just scratching the ground, and he is not writing anything deliberately. Thus, ther is much suggested meaning of the verbal and nominal suffixes here.

Example of the suggestiveness of the relationship :

I was born in a village
And I live in a village,
I know not the ways of the city-dwellers
But, surely, I captivate the husbands
of the women of the city, whoever I am.

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Here, the genitive in *nāgarikāṇām* (is very suggestive).

In the sentence "lovely was the prince" the suggestion is in the (past) tense. Because these are the words of Paraśurāma who was very angry on Rāma, son of Daśaratha who had broken the bow of Śiva.

An example of the suggestiveness of 'number',

"O handsome young man,
Such has been the end
Of those appreciations of excellences,
Of those longings,
Of those conversations,
And of that love."

Here, the plurality of the appreciations, longings and conversations and singularity of love are suggestive.

An example for the suggestiveness of the change of puruṣa (person) :

"O my mind,
You have developed a taste for the woman
Who has tremulous eyes,
Why are you giving up the greatness
of permanent love
And dance looking at the fawn-eyed woman?
Do you think that you will enjoy ?

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Abandon this despicable desire.
She is a big stone tied to your neck
When you have to swim
In the ocean of life".

Here, ridicule is suggested by the change of person of the verbs (*manye* and *vihariṣyase* from *manyase* and *vihariṣye* according to a rule of Pāṇini).

Suggestiveness of earlier placement in a compound -

"Those who have only strength of arms are regarded as weak. What is the use of other kings who always depend on the rules of polity ? O Indra on earth, those who take up actions guided by both valour and statesmanship like you may be not more than two or three in the whole world."

Here, the prominence of valour is suggested (by the placement of the word *parākrama* prior to *naya* in the dvandva compound).

Example for the suggestiveness of a special *vibhakti* (case suffix) :

"O King, your enemies fought for a whole day in the battle which echoed the sound of the big bows. You fought by the day and won encomiums".

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Here, the instrumental case in the word *divasena* suggests the success (of the King's fight).

(Example for suggestiveness of taddhita)

"Mādhava walks often on the road of the city,
Mālatī, seated in the upper window of the
balcony of her mansion,
Sees him, as Rati sees the new Manmatha
And suffers with her poor limbs
Charmingly affected by deep longings".

Here, the taddhita suffix *Ka*, which has the meaning of pitiability is suggestive.

"A feeling which is beyond description,
Which is not at all in the realm of words,
Which has not come into the path
Of experience in this life before,
Which has destroyed my descriminative faculty,
And which has enhanced the depth of delusion
Makes me inert and also produces burning".

Here, the prefix *pra* (in the word pradhvaṃsa) is suggestive.

"You have turned your mind towards honour,
And what else? Our enemies are virtually killed.

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Darkness stays only so long
As the sun does not reach
The crest of the eastern mountain".

In this example, the indeclinable *ca*, which indicates the figure of speech *tulyayōgitā,* is suggestive.

"He is Rāma,
Renowned in the worlds by valour
And other excellences,
If you do not know him
It is surely due to our misfortune,
The wind sings his fame, like a bard,
In all the seven notes of music
Issuing from the holes
Made by a single arrow of his
In the seven huge palm trees standing in line".

Here, (we have the suggestiveness) of the pronoun *asau,* of the noun *bhuvaneṣu,* of the number in the word *guṇaiḥ.* Again, the poet has not used *tvat* or *mat*, but he has used *asmat* which includes all. He has said *bhāgyaviparyayāt,* which means positively a bad fortune and not merely the absence of fortune. Thus *abhidhāna* (way of saying) is also suggestive.

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"Youth has attained a highmark,
Her brows have been taught liveliness,
Under the guidance of Manmatha's bow,
She, having tremulous eyes like those of a fawn
Now occupies the summit among all lovely ladies".

Here, what is denoted(a) by *imanic* (taruṇimani) can be conveyed by *tva,* (b) by *avyayībhāva* (anumadanadhanuḥ) can be conveyed by *dhanuṣaḥ samīpe*, (c) Karmabhūtādhāra (sakalalalanāmaulim) can be conveyed by *maulau vasati* ; But there is a speciality of conveying which produces camatkāra (exhileration) in *imanic* etc., and so that possesses *vyañjakatva* (suggestive power).

Suggestiveness of others should also be understood in a similar way.

The Vyañjakatva of Varṇas (letters or phonems and Racanā (fabric or style of construction) will be explained when the nature of guṇas will be dealt with.

Thus, along with the two types described before, there are six varieties of *Rasādi*.

So, there are fifty-one types of suggestion.

They have been already described.

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By the mutual combination of these varieties under three types of *saṅkara* and once type of *saṃsṛṣṭi,*

Not only there are the fifty-one pure varieties, because each of them may again make another fifty-one varieties by combination with each of the others; again, there are three types of saṅkara, namely (1) where there is a doubt as to the prominence, (2) where one is a subsidiary of the other and (3) where both enter into a single suggestive factor; and there is one type of saṃsṛṣṭi. so, when each type is multiplied by four ;

The number goes up to 10404. Along with the pure varieties,

The total is 10455.

Examples are given here just for guidance.

1. *Khaṇapāhuṇikā etc.,*

"O brother-in-law,
Has your wife told something to that girl
while she was a guest in the festival ?
She is weeping in the balcony
of the house, which is behind,
Go, console the poor girl".

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This is an example of *Sandehasaṇkara* where it is doubtful whether the word *anunaya* has its meaning *'console'* tranformed into 'lovemaking' or it suggests in the manner of *anuraṇana* (reverberation) the lovemaking. (The doubt is whether it is अर्थान्तरसंक्रमितवाच्यध्वनि or अनुरणनरूपव्यङ्ग्यध्वनि.)

2. *Snigdhaśyāmala etc.,*

"The clouds have painted the sky
with oily black lustre.
Cranes are moving around them.
The winds have drops of water
And the friends of clouds make joyous sounds.
Let all these be there,
I am Rāma, the hard-hearted,
I can endure all these.
But how can Vaidehī endure this !
Oh, my queen, be courageous".

Here, there is a *saṃsṛṣṭi* of two words which are *atyantatiraskṛtavācya*, namely *lipta* and *payodasuhṛdām*. The expression *rāmo'smi* is *arthāntarasaṅkramita vācya*. It has *saṅkara* with those two (cited above) as anugrāhaka. In the same word *rāma*, there is the śaṅkara of *arthānkarasaṅkramitavācya* and *rasadhvani*, which (saṅkara) is called *ekavyañjakānupraveśasaṅkara*.

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Examples for other varieties of combinations have to be found in the same way.

*Here ends the fourth chapter (of Kāvyaprakāśa) called Dhvaninirṇaya (Explanation of Dhvani).*

**15.3.1 Saṅkara and Samsṛṣṭi**

These two technical terms have been used by Mammaṭa in this section of the Kāvyaprakāśa. Saṃsṛṣṭi is the occurence of two or more varieties of Dhvani in one stanza or sentence if they are mutually not related. The two can be seen separately. Thẹ same principle is applied to the saṃsṛṣṭi of alaṅkāras also. In the tenth ullāsa, Mammaṭa defines Saṃsṛṣṭi as -

"सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः"

It is explained further -

एतेषां समनन्तरम् एव उक्तस्वरूपाणां यथासम्भवम् अन्योन्यनिरपेक्षतया यदेकत्र शब्दभागे एव अर्थविषये एव उभयत्रापि वा अवस्थानं सा एकार्थसमवायस्वभावा संसृष्टिः।

So, in saṃsṛṣṭi, there is no mutual dependence.

On the contrary, saṅkara is a combination of two or more Dhvanis which have mutual relationship. The relationship is of three types and so saṅkara is of three types.

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Those types are the following :

1. अनुग्राह्यानुग्राहकभावेन संकरः

In this type, one Dhvani assists or blesses the other Dhvani.

2. सन्देहसंकरः

This is a type where a doubt arises as to which type of Dhvani has to be accepted.

3. एकव्यञ्जकानुप्रवेशसङ्करः

In this, two types of Dhvanis occur in one and the same suggestive expression.

## 15.4 Grammar

**द्वित्राणि।** द्वे वा त्रीणि वा इति द्वित्राणि।
बहुव्रीहिसमासः।

**उन्मनाः ।** उत्सुकं मनो यस्य स उन्मनाः।

**पाणिसम्पुटगलन्नीवीबन्धम्।**

पाण्योः सम्पुटे गलन् नीवीबन्धो यस्मिन् कर्मणि। तद् यथा भवति तथा। (कियाविशेषणाव्ययम्।

**पुष्पधन्वा।** पुष्पं धनुर्यस्य स पुष्पधन्वा।

"धनुषश्च" इति सूत्रेण अनङ्।

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**निराहाराः।** निर्गतः आहारो यासां ताः निराहाराः ।

**दाशरथिम्** । दशरथस्य अपत्यं पुमान् दाशरथिः। तम्।

**एणनयनाम्।** एणस्य नयने इव नयने यस्याः ताम्।

**किं मन्ये विहरिष्यसे।** "प्रहासे च मन्योपपदे मन्यतेरुत्तम एकवच्च" इति सूत्रेण अत्र पुरुषयोः व्यत्ययः।

**वारांनिधौ** । " तत्पुरुषे कृति बहुलम्" इति सूत्रेण अलुक् समासः।

**पराक्रमनयस्वीकारकान्तक्रमाः।**

पराक्रमश्च नयश्च पराक्रमनयौ।

"अल्पाच्तरम्" इति सूत्रेण यद्यपि नयशब्दस्य पूर्वनिपातः क्रियते, तथापि 'अभ्यर्हितं च' इति वार्तिकेन परक्रमपदस्यैव पूर्वनिपातो भवति।

तेन पराक्रमस्य प्राधान्यं व्यज्यते।

पराक्रमनययोः स्वीकारेण कान्तः क्रमः येषां ते पराक्रमनयस्वीकार-कान्तक्रमाः।

**दिवसेन भवान् अयुद्ध।**

"अपवर्गे तृतीया" इति सूत्रेण तृतीयाविभक्तिः।

अपवर्गः फलप्राप्तिः। तेनात्र युद्धस्य सफलत्वं द्योत्यते।

**अङ्गकैः।** अनुकम्प्यानि अङ्गानि अङ्गकानि, तैः।

'अनुकम्पायाम्' इति सूत्रेण कप्रत्ययः।

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**प्रध्वंसात्।** प्रकृष्टो ध्वंसः प्रध्वंसः। तस्मात्।

**तरुणिमनि।** तरुणस्य भावः तरुणिमा, तस्मिन् तरुणिमनि।

'पृथ्वादिभ्य इमनिज्वा' इति सूत्रेण भावार्थे इमनिच्।

**अनुमदनधनुः।** मदनधनुषः समीपे इति अनुमदनधनुः।

समीपार्थे अव्ययीभावः।

**सकलललनामौलिम् अधिवसति।**

'उपान्वध्याङ् वसः' इति सूत्रेण आधारस्य कर्मसंज्ञा।
'कर्मणि द्वितीया' इति सूत्रेण द्वितीयाविभक्तिः।

**वेल्लद्बलाकाः।** वेल्लन्त्यो बलाका येषु ते वेल्लद्बलाकाः।

### 15.4.1 How to recognise numbers

Sometimes Sanskrit authors use various words to indicate numbers. You should learn to recognise them. When Mammaṭa says -

वेदखाब्धिवियच्च्यद्राः

it means - 10404. How ?

Veda = four (because there are four vedas)

Kham = Zero (because Kha mean sky, which is called śūnya)

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abdhi = four (because it was believed that there were four oceans on four sides)

Viyat = Zero (because viyat means sky)

Candra = One (because there is one moon)

If we write the number in order, it will be 40401, now it should be reversed according to the rule संख्यानां वामतो गतिः and now we get 10404.

Similarly, when Mammaṭa says -

शरेषुयुगखेन्दवः

it means, 10455, because

śara - five (Manmatha has five arrows)

iṣu - five (Manmatha has five arrows)

yuga - four (There are four yugas, kṛta etc.,)

Kha - Zero

Indu - One

Thus, by common sense, you can know the numbers when they are indicated by words.

## 15.5 Glossary

| | | |
|---|---|---|
| स्थगनम् | - | covering |
| पिधानम् | - | closing ; lid |
| शपथः | - | oath |

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| | | |
|---|---|---|
| द्वित्राणि | - | two or three |
| उन्मनाः | - | One who has a disturbed mind |
| प्रत्युत | - | on the contrary (indeclinable) |
| आभा | - | beauty ; brightness |
| वीरुध् | - | creeper |
| लासकः | - | dancer |
| नरि | - | in a man |
| नरिनरि | - | in every man |
| पुरिपुरि | - | in every town |
| उच्छून | - | swollen |
| भार्गवः | - | Paraśurāma |
| वारांनिधिः | - | ocean |
| दोर्बलम् | - | strength of arms |
| उर्वीश्वरः | - | King |
| क्ष्माशक्रः | - | Indra on the earth |
| प्रधनम् | - | battle |
| विधुरः | - | enemy |
| अयोधि | - | it was fought |
| अपवर्गः | - | success ; obtainment of the desired result |
| रथ्या | - | road |
| वलभी | - | balcony |
| वातायनम् | - | window |
| वन्दी | - | panagyrist |

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विपर्ययः - reversal

गुणनम् - multiplication

बलाका - a bird ; crane

पयोदसुहृद् - peacock

## 15.6 Self-check questions

1. What is meant by पदैकदेश ?
2. What is saṃsṛṣṭi ?
3. What is saṅkara ? How many types of saṅkara are there?
4. What is the example for the suggestiveness of taddhita suffix ?
5. What is the difference between saṅkara and saṃsṛṣṭi ?

*****

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## NOTES

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Course - X

# Block - 32

# Unit - 16

## GUṆĪBHŪTAVYAṄGYA

**Structure :**

16.1 Introduction

16.2 Sanskrit Text

16.3 English Translation

16.4 Explanation of Examples

16.5 Grammar

16.6 Glossary

16.7 Self-check questions

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# UNIT - 16

## Guṇībhūtavyaṅgya

### 16.1 Introduction

***Dear Student,***

You studied the fourth chapter wherein the varieties of Dhvani were explained. The next chapter, that is the fifth, deals with the Madhyama Kāvya, which is named गुणीभूतव्यङ्ग्य. There are eight types of Guṇībhūtavyaṅgya. They are defined and exemplified here. Further, Mammaṭa takes up the defence of Vyañjanā against the onslaughts of Naiyāyikas, Mīmāṃsakas and Vedāntins. As you know, Mahimabhaṭṭa, who came into the scene after Ānandavardhana and Abhinavagupta, was a vehement critic of Vyañjanā. He wanted to include all varieties of Dhvani under inference (anumāna). Mammaṭa repudiates the arguments of Mahimabhaṭṭa and establishes the validity of the Vyañjanā and saves the prestige of the Dhvani school in the later part of the fifth Ullāsa. The arguments of anvitābhidhānavādins and abhihitānvayavādins are also scrutinised by Mammaṭa. All this bears witness to the scholarship of the author of the Kāvyaprakāśa. Now, let us read the text of the first portion of the fifth Ullāsa.

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## 16.2 Sanskrti Text

**पञ्चम उल्लासः**

एवं ध्वनौ निर्णीते गुणीभूतव्यङ्ग्यप्रभेदान् आह

**अगूढम् अपरस्यङ्ग वाच्यसिद्ध्यङ्गं अस्फुटम्।**

**सन्दिग्धतुल्यप्राधान्ये काक्वाक्षिप्तम् असुन्दरम्।। ४५**

**व्यङ्ग्यमेवं गुणीभूतव्यङ्ग्यस्याष्टौ भिदाः स्मृताः।।**

कामिनीकुचकलशवद् गूढं चमत्करोति। अगूढं तु स्फुटतया वाच्यायमानम् इति गुणीभूतम् एव।

**a. अगूढं यथा -**

यस्यासुहृत्कृततिरस्कृतिरेत्य तप्त-
सूचीव्यधव्यतिकरेण युनक्ति कर्णौ।
काञ्चीगुणग्रथनभाजनमेष सोऽस्मि
जीविन्न सम्प्रति भवामि किमावहामि।।

अत्र जीवन्निति अर्थान्तरसंक्रमितवाच्यस्य।

उन्निद्रकोकनदरेणुपिशङ्गिताङ्गा
गायन्ति मञ्जु मधुपा गृहदीर्घिकासु।
एतच्चकास्ति च रवेर्नवबन्धुजीव-
पुष्पच्छदाभमुदयाचलचुम्बि बिम्बम्।।

अत्र चुम्बनस्य अत्यन्ततिरस्कृतवाच्यस्य।

अत्रासीत् फणिपाशबन्धनविधिः शक्त्या भवद्देवरे

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गाढं वक्षसि ताडिते हनुमता द्रोणाद्रिरत्राहृतः।
दिव्यैरिन्द्रजिदत्र लक्ष्मणशरैर्लोकान्तरं प्रापितः
केनाप्यत्र मृगाक्षि राक्षसपतेः कृत्ता च कण्ठाटवी।।

अत्र 'केनाप्यत्र' इति अर्थशक्तिमूलानुरणनरूपस्य। 'तस्याप्यत्र' इति युक्तः पाठः।

**b. अपरस्य रसादेर्वाच्यस्य वा वाक्यार्थीभूतस्य अङ्गं रसादि अनुरणनरूपं वा। यथा -**

अयं स रशनोत्कर्षी पीनस्तनविमर्दनः।
नाभ्यूरुजधनस्पर्शी नीवीविस्रंसनः करः।।

अत्र शृङ्गारः करुणस्य।

कैलासाचलभाललेचनरुचा निर्वर्तितालक्तक -
व्यक्तिः पादनखद्युतिर्गिरिभुवः सा वः सदा 'त्रायताम्।
स्पर्धाबन्धसमृद्धयेव सुदृढं रूढा यया नेत्रयोः
कान्तिः कोकनदानुकारसरसा सद्यः समुत्सार्यते ।।

अत्र भावस्य रसः।

अत्युच्चाः परितः स्फुरन्ति गिरयः स्फारास्तथाम्भोधयः।
तानेतान् अपि बिभ्रती किमापि न क्लान्तासि तुभ्यं नमः।
आश्चर्येण मुहुर्मुहुः स्तुतिमिति प्रस्तौमि यावद् भुवः
तावद् बिभ्रदिमां स्मृतस्तव भुजो वाचस्ततो मुद्रिताः।।

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अत्र भूविषयो रत्याख्यो भावो राजविषयस्य रतिभावस्य।

बन्दीकृत्य नृप द्विषां मृगदृशस्ताः पश्यतां प्रेयसां
श्लिष्यन्ति प्रणमन्ति लान्ति परितश्चुम्बन्ति ते सैनिकाः।
अस्माकं सुकृतैर्दृशोर्निपतितोऽस्यौचित्यवारांनिधे
विध्वस्ता विपदोऽखिलास्तदिति तैः प्रत्यर्थिभिः स्तूयसे।।

अत्र भावस्य रसाभास-भावाभासौ प्रथमार्थद्वितीयार्धद्योत्यौ।

अविरलकरवालकम्पनैः भ्रुकुटीतर्जनगर्जनैर्मुहुः।
ददृशे तव वैरिणां मदः स गतः क्वापि तवेक्षणे क्षणात्।।

अत्र भावस्य भावप्रशमः।

साकं कुरङ्गकदृशा मधुपानलीलां
कर्तुं सुहृद्भिरपि वैरिणि ते प्रवृत्ते।
अन्याभिधायि तव नाम विभो गृहीतं
केनापि तत्र विषमाम् अकरोद् अवस्थाम्।।

अत्र त्रासोदयः।

असोढा तत्कालोल्लसदसहभावस्य तपसः
कथानां विश्रम्भेष्वथ च रसिकः शैलदुहितुः।
प्रमोदं वो दिश्यात् कपटवटुवेषापनयने
त्वराशैथिल्याभ्यां युगपदभियुक्तः स्मरहरः।।

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अत्रावेगधैर्ययोः सन्धिः।

पश्येत् कश्चिच्चल चपल रे का त्वराहं कुमारी
हस्तालम्बं वितर हहहा व्युत्क्रमः क्वासि यासि ।
इत्थं पृथ्वीपरिवृढ भवद्विद्विषोऽरण्यवृत्तेः
कन्या कंचित् फलकिसलयान्याददानाभिधत्ते।।

अत्र शङ्का - असूया - धृति - स्मृति - श्रम - दैन्य - विबोध - औत्सुक्यानां शबलता।

एते च रसवदाद्यलङ्काराः।

यद्यपि भावोदयभावसन्धिभावशबलत्वानि नालंकारतया उक्तानि, तथापि कश्चिद् ब्रूयाद् इति एवम् उक्तम्। यद्यपि स नास्ति कश्चिद् विषयः यत्र ध्वनि - गुणीभूतव्यङ्ग्ययोः स्वप्रभेदादिभिः सह संकरः संसृष्टिर्वा नास्ति, तथापि "प्राधान्येन व्यपदेशा भवन्ति" इति क्वचित् केनचिद् व्यवहारः।

जनस्थाने भ्रान्तं कनकमृगतृष्णान्धितधिया
वचो वैदेहीति प्रतिपदमुदश्रु प्रलपितम्।
कृतालङ्काभर्तुर्वदनपरिपाटीषु घटना
मयाप्तं रामत्वं कुशलवसुता न त्वधिगता।।

अत्र शब्दशक्तिमूलानुरणनरूपो रामेण सह
उपमानोपमेयभावो वाच्याङ्गतां नीतः।

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आगत्य सम्प्रति वियोगविसंष्ठुलाङ्गीम्
अम्भोजिनीं क्वचिदपि क्षपितत्रियामः।
एतां प्रसादयति पश्य शनैः प्रभाते
तन्वङ्गि पादपतनेन सहस्ररश्मिः।।

अत्र नायकवृत्तान्तोऽर्थशक्तिमूलो वस्तुरूपो निरपेक्षरविकमलिनीवृत्तान्ताध्यारोपेणैव स्थितः।

वाच्यसिद्ध्यङ्गं यथा -

भ्रमिमरतिमलसहृदयतां
प्रलयं मूर्च्छां तमः शरीरसादम्।
मरणं च जलदभुजगजं
प्रसह्य कुरुते विषं वियोगिनीनाम्।।

अत्र हालाहलं व्यङ्ग्यं भुजगरूपस्य वाच्यस्य सिद्धिकृत्।

यथा वा -

गच्छाम्यच्युत दर्शनेन भवतः किं तृप्तिरुत्पद्यते
किन्त्वेवं विजनस्थयोर्हतजनः सम्भावयत्यन्यथा।
इत्यामन्त्रणभङ्गिसूचितवृथावस्थानखेदालसाम्
आश्लिष्यन् पुलकोत्कराञ्चिततनुर्गोपीं हरिः पातु वः।।

अत्र अच्युतादिपदव्यङ्ग्यम् आमन्त्रणेत्यादिवाच्यस्य।

एतच्च एकत्र एकवक्तृगतत्वेन, अपरत्र भिन्नवक्तृगतत्वेन इत्यनयोर्भेदः।

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अस्फुटं यथा -

अदृष्टे दर्शनोत्कण्ठा दृष्टे विच्छेदभीरुता।
नादृष्टेन न दृष्टेन भवता लभ्यते सुखम्।।

अत्र अदृष्टो यथा न भवसि, वियोगभयं च यथा नोत्पद्यते तथा कुर्या इति क्लिष्टम्।

सन्दिग्धप्राधान्यं यथा -

हरस्तु किञ्चित् परिवृत्तधैर्यः
चन्द्रोदयारम्भ इवाम्बुराशिः।
उमामुखे बिम्बफलाधरोष्ठे
व्यापारयामास विलोचनानि।।

अत्र परिचुम्बितुम् एच्छदिति किं प्रतीयमानम्, किं वा विलोचनव्यापारणं वाच्यं प्रधानम् इति सन्देहः। तुल्यप्राधान्यं यथा -

ब्राह्मणातिक्रमत्यागो भवताम् एव भूतये ।
जामदग्न्यस्तथा मित्रम् अन्यथा दुर्मनायते ।।

अत्र जामदग्न्यः सर्वेषां क्षत्रियाणाम् इव रक्षसां क्षणात् क्षयं करिष्यतीति व्यङ्ग्यस्य वाच्यस्य च समं प्राधान्यम्। काक्वाक्षिप्तं यथा -

मथ्नामि कौरवशतं समरे न कोपाद्
दुःशासनस्य रुधिरं न पिबाम्युरस्तः।

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संचूर्णयामि गदया न सुयोधनूरू
सन्धिं करोतु भवतां नृपतिः पणेन ।।

अत्र मथ्नाम्येव इत्यादि व्यङ्ग्यं वाच्यनिषेघसहभावेन स्थितम्। असुन्दरं यथा -

वाणीरकुडंगुड्डीण सउणि कोलाहलं सुणंतीए।
घरकम्मवावडाए बहुए सीअन्ति अंगाइं।।
(वानीरकुञ्जोड्डीनशकुनिकोलाहलं शृण्वत्याः।
गृहकर्मव्यापृतायाः वध्वाः सीदन्त्यङ्गनि।।)
अत्र दत्तसंकेतः कश्चित् लतागहनं प्रविष्टः इति सचमत्कारम्।

## 16.3 English Translation

### Fifth Chapter

Thus the nature of Dhvani was explained. Now, the author explains the types of *Guṇībhūtavyaṅgya*.

There are eight types of *Guṇībhūtavyaṅgya* namely :

1. agūḍhavyaṅgya ( where the suggested meaning is not properly concealed).

2. aparāṅgavyaṅgya (where the suggested meaning is subservient to something else)

3. vācyasiddhyaṅgavyaṅgya (where the suggested meaning

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is for the accomplishment of the denoted meaning)

4. asphuṭavyaṅgya (where the suggested meaning is abstruse or unclear).

5. sandhigdhaprādhānyavyaṅgya (where the prominence of the suggested and denoted meanings is doubted).

6. tulyaprādhānyavyaṅgya (where the prominence of the suggested and denoted meanings is equal).

7. kākvākṣiptavyaṅgya (where the suggested meaning is implied by intonation) and

8. asundaravyaṅgya (where the suggested meaning is not beautiful).

1. The suggested meaning is charming when it is concealed like the breasts of a sensuous woman. That which is not concealed becomes too obvious and prosaic as the denoted meaning. So, it will be only guṇībhūta (subservient).

Example of unconcealed suggested meaning :

*(yasyā suhṛt)* etc.,)

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The taunts of enemies
pierced my ears
like heated needles.
Now I am in the occupation
of knitting the girdles (of women).
I am actually not alive,
how can I help ?

Here, the word *jīvan* is arthāntarasankramitavācya (i.e., its meaning gets transformed into 'My life is not worth living'). (It is too obvious, because it is not concealed and so guṇībhūta).

(*Unnidra* etc.,)

"The bees are humming melodiously
in the ponds of the houses.
Their bodies are tawny
With the pollen of the bloomed lotuses.
The orb of the sun shines
Kissing the eastern mountain ;
It is bright like the petals
of a fresh Bandhujīva flower".

Here, (the suggested meaning of) the kissing which is atyantatiraskṛtavācya, is too obvious.

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*atrāsīt* etc.,

"Here was the act of being bound
by the serpent noose.
And here, when your brother-in-law was hit
by the weapon 'śakti',
Drōṇa mountain was brought by Hanumān.
And here, Indrajit was sent to the other world
by the arrows of Lakṣmaṇa.
O damsel with doe eyes !
The forest of the necks of the Lord of Rakṣaṣas
was cut down here by some one".

Here, (the suggested meaning) of *Kenāpi*, which belongs to the type 'arthaśaktimulānuraṇanadhvani' (is too obvious). A better reading would be 'tasyāpyatra'.

*aparasya aṅgam* means 'where rasa etc., or reverberated meaning becomes a subsidiary of other rasa etc., or of the denoted meaning which will be the prominent meaning in the sentence.

Example (ayaṃ sa etc.,)

"This is that same hand
Which pulled my girdle
Which pressed my plump breasts,
Which touched my navel, thighs and loins

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And which loosened the knot of my garment".

In this example, the *śṛṅgāra* is a subsidiary of the *karuṇa*.

*Kailāsālaya* etc.,

"May the sheen of the toe nails
of the daughter of the mountain protect you.

Its redness has been accomplished
by the light emanating
from the eye on the forehead
of him, whose house is Kailāsa.

It is depriving her eyes
of their well-rooted lustre,
resembling the red lotus,
as if it is competing with them".

Here, the rasa (śṛṅgāra) is the subsidiary of the bhāva (namely, the poet's devotion).

(*atyuccāḥ* etc.,)

"Lofty mountains are shining on all sides.
The oceans are really huge.
(O earth), You carry both of them
and not at all tired, salutations to you.
Thus I start to eulogise the earth wonder-struck,

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But then I remember your arm
which bears her
and my words get sealed instantly."

Here, the bhāva called *rati* towards the earth (bhakti) becomes the subservient of the poet's devotion to the king.

"O king, your soldiers have captured
the beautiful wives of your foes.
They embrace them, salute them,
carry them and kiss them.
Your foes are praising you saying
'O ocean of propriety,
We have seen you by virtue of our past good deeds,
And all our troubles have vanished".

Here, rasābhāsa and bhāvābhāsa, which are suggested in the first half and second half respectively, are the subsidiaries of Bhāva.

*avirala* etc.,

"The arrogance of your enemies
Was visible in the constant brandishment of swords,
In their curved brows and in the frequent roars.
But when you were seen by them,
It disappeared somewhere in a moment.

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Here, the bhāvapraśama (allayment of arrogance) is subservient to bhāva (poet's devotion to the king).

*Sākaṃ kuraṅgaka* etc.,

"Your enemy started a drinking bout
With his wife in the company of his friends
O Mighty King, your name was mentioned
With reference to somebody else by someone
And it created a distressful condition there".

Here, the rise of trāsa (fear) (is subservient to the poet's devotion to the King).

*asoḍhā* etc.,

"May Śiva grant you joy !
He would not bear the rigidity
Of her austerities any more.
Still he was interested
In hearing her stories confidentially.
He was simultaneously siezed
By haste and procrastination
To remove the disguise of the psuedo-bachelor".

Here, the junction of flurry and tenacity (is subservient to the poet's devotion to Śiva).

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*paśyet kaścit*

"O impetuous man,
Somebody may see !
Move away, what is the hurry ?
I am a virgin, give me the support of your hand.
Oh, Oh, It is perversion, where are you ?
Where are you going ?'
Thus O King of the earth,
The daughter of your enemy
Who has retired to the jungle
Addresses someone
While she collects fruits and tender leaves".

Here is a mixture (bhāvaśabalatā) of apprehension, jealousy, composure, memory, tiredness, depression, determination and longing, (which is subordinate to the poet's devotion to the king).

These are what are called *Rasavadalaṅkāra* etc., Of course, nobody has called Bhāvodaya, Bhāvasandhi and Bhāvaśabalatā as alaṅkāras, but we have exemplified them in view of the possibility that some one may call them alaṅkāras.

There is not a single case where there is no saṅkara or Saṃsṛṣṭi of Dhvani and Guṇībhūtavyaṅgya with their internal

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types. They are called (as Dhvani or Guṇībhūtavyaṅgya) in certain examples relying on the axiom that 'names are given depending on the most prominent item'.

*janasthāne* . etc.,

I wandered in Janasthāna (in places of people) with my mind blinded by a mirage for gold. I blurted the words 'O please give me something' with tears in my eyes at every word. I made attempt (toward praising) the face of a mean master very much. Thus I gained the quality of being Rāma, but I never got comforting richness.

(Many words in this example have other meanings. Janasthāna = a place where Rāma wandered in the Araṇya. Kanakamṛgatṛṣṇāndhitadhiyā = being blinded by the desire to catch the golden deer. Vaco vaidehīti = O sitā, daughter of videha. *Kṛtālaṅkābhartuḥ* etc., = I discharged arrows at the heads of the King of Laṅkā. Kuśalavasutā = Sītā, who had Kuśa and Lava as her sons).

Here, there is the relationship of comparison (उपमानोपमेयभावः) with Rāma, which materialises from the reverberation based on the power of words. It has been made a subservient of the denoted meaning. (Hence this is an example of Aparāṅgavyaṅgya.

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*āgatya samprati* etc.,

'O slim lady, see,
The sun has passed the night somewhere,
He is consoling Ambhojinī (the lotus pond),
Who has withered from separation.
By falling at her feet, in the morning".

Here, there is the affair of a hero suggested through the power of meaning in the form of a *vastu*. It gets its form only on account of the super-imposition of the story of the Sun and Kamaḷini which has no relation with the other affair.

An example of *Vācyasiddhyaṅga* :

*bhrāmim* etc.,

"The water (poison) coming from the serpent like clouds forcibly causes vertigo, apathy, lassitude, insensibility, coma, stupefaction, exhaustion and death, of the women separated from their lovers".

Here, Hālāhala (poison) that is suggested makes possible the primary meaning (of the word jaladabhujagajam), namely 'serpent'.

Another example :

"O Acyuta, I am leaving.

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Is any satisfaction obtained by your sight ?
But, if we stay like this in a solitary place,
The wretched people think otherwise'.
Thus, the cowherdess indicated
That she was depressed by the disappointment
By her very style of inviting posture.
Kṛṣṇa, with thrilled body hairs,
Embraced her"

In this example, the suggested meaning of words like 'Acyuta' (one who is never perturbed) is an *aṅga* for the accomplishment of the primary meaning of words like *āmantraṇa*.

The difference between the two examples (given above) is that one has only one speaker (poet) while the other has different speakers (the poet and the Gopī).

An example of *asphuṭavyaṅgya :*

"When you are out of sight
There is longing to see you.
When you are seen,
There is fear of separation.
There is no happiness from you
Even when you are seen or not seen".

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Here, the suggested meaning is that "do that by which you are seen and there is no fear of separation"; it is obstruse.

Example of doubtful prominence (sandigdhaprādhānya):

"Śiva's composure was slightly disturbed
like the ocean's at the moonrise.
He turned his eyes on Umā's face
which had lips resembling the bimba fruit".

Here, there is a doubt as to whether the denoted meaning of turning his eyes is important or the suggested meaning of 'he wanted to kiss her' is important.

Example of equal prominence (tulyaprādhānya) :

"Abandoning the transgression of Brāhmaṇas is good to your well being. Thus Paraśurāma, son of Jamadagni, will be your friend. Otherwise, he will be furious".

Here, the suggested meaning is that Paraśurāma will cause the devastation of the Rākṣasas just as he killed all the Kṣatriyas. The denoted meaning and the suggested meaning have equal prominence in this example.

Example of intonation (Kākvākṣiptam)

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"I am not going to pulverise in anger
the hundred Kauravas in the battle,

I will not drink Duśśāsana's blood
from his chest,

I will not break Suyodhana's thighs
with my mace,

Let your king make a treaty
with a compromising settlement".

In this example, the suggested meaning :

'I shall definitely pulverise' etc., stands out besides the primary meaning which is negated.

Example of the suggestion which is not beautiful (asundara):

"She heard the chatter of birds
flying from the bower of vetasa;
Her limbs began to wither
because she was engaged in house work"

Here, the suggested meaning is that the lover of the woman, who had fixed the rendezvous, entered the vetasa bower. The denoted meaning that her limbs began to wither is more charming than the suggested meaning.

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## 16.4 Explanation of Examples

**1. yasyāsuhṛt,**

In this example, जीवन् न सम्प्रति भवामि ( I am now not alive) is incompatible, because one that is not alive cannot speak. So, this is Lakṣaṇāmūladhvani. The meaning gets transformed to 'my life is worthless'. This is very obvious and may be considered a clishe. So, this is agūḍhavyaṅgya. This cannot rise to the level of Dhvani.

**2. Unnidra etc.,**

In this example, उदयाचलचुम्बि बिम्बम् (the disc of the sun kisses the eastern mountain) is incompatible, because चुम्बति strictly means connecting the mouth चुबि वक्त्रसंयोगे, and the sun's disc has no mouth. It gets rejected and changed to 'it touches'. This is also quite obvious and so it is agūḍha vyaṅgya. This is अत्यन्ततिरस्कृतवाच्य because the primary meaning is totally rejected.

**3. atrāsīt etc.,**

Rāma is telling Sīta these words. केनाप्यत्र means 'by some one'. But everyone knew that Rāma had killed Rāvaṇa. The speaker may want to show his modesty, but it is too obvious. So, it is also agūḍhavyaṅgya.

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**4. ayaṃ sa etc.,**

This is a ślōka from the Mahābhārata. The wife of Bhūriśravas finds his severed hand and weeps.

Karuṇa is the main Rasa in this topic. The Śṛṅgāra, which is in remembrance, becomes its aṅga by heightening it. So, this is a case of aparāṅgavyaṅgya.

**5. Kailāsālaya etc.,**

Here, the śṛṅgāra of Śiva and Pārvati is described. However, the main topic is the poet's devotion to Pārvati, because he says,

"पादनखद्युतिर्गिरिभुवः सा वस्सदां त्रायताम्.

The śṛṅgārarasa becomes subservient to the poet's devotion and so it is a case of aparāṅgavyaṅgya. This is रसवदलङ्कार.

**6. atyuccāḥ etc.,**

This example is very clear. The devotion for earth has been made an aṅga of the devotion for the King. This is प्रेयोलङ्कार.

**7. bandīkṛtya etc.,**

Here, the alaṅkāra is called ūrjasvi (ऊर्जस्वि) because rasābhāsa and bhāvābhāsa have been made subservient

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to the poet's veneration (भक्ति). The śṛṅgāra is rasābhāsa because the soldiers are showering their love on women who have no love for them. Similarly, the eulogy of the King by the enemies is bhāvābhāsa, because it is improper.

**8. avirala etc.,**

This is an example of भावशान्त्यलङ्कार, because the allayment of *mada* is made subservient to the poet's veneration towards the King.

**9. sākaṃ kuraṅgaka etc.,**

This is an example of Bhāvaodayālaṅkāra because the rise of fear, a bhāva, is made an aṅga of the poet's veneration.

**10. asoḍhā etc.,**

This is an example of Bhāvaśabalatālaṅkāra. A collection of many Bhāvas is made subordinate to the poet's veneration of the King.

These alaṅkāras (rasavad etc.,) properly belong to the Madhyamakāvya or Guṇībhūtavyaṅgya. But tradition has accepted them as Alaṅkāras.

**12. janasthāne bhrāntam etc.,**

Here, some words have two primary meanings :

वैदेही = Sītā  वै देहि = please give

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कृतालंकाभर्तुः = कृता अलं काभर्तुः and कृता लङ्काभर्तुः
कुशालवसुता = कुशल + वसुता or
कुशलव + सुता ।

The upamālaṅkāra based on śabdaśakti is suggested, but it is not Dhvani, because it is made subservient to the vācyārtha.

**13. āgatya samprati etc.,**

This is aparāṅgavyaṅgya, but it is also an example of the figure of speech called समासोक्ति. The vṛttānta of the sun and ambhojinī is pertinent (प्रस्तुत). On it, the suggested vṛttānta of the nāyaka and nāyikā is superimposed.

**14. bhramim etc.,**

This is an example of वाच्यसिद्ध्यङ्गव्यङ्ग्य. The word *viṣa* means both poison and water. The suggested meaning is 'poison'. It is used to make the *jaladabhujaga* possible. So, it is helping vācyasiddhi.

**15. gacchāmyacyuta etc.,**

The word *acyuta* is suggestive. It suggests that Kṛṣṇa does not succumb to temptation. It serves the purpose stated in आमन्त्रणभङ्गि and therefore becomes वाच्यसिद्ध्यङ्ग.

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**16. adṛṣṭe etc.,**

The suggested meaning is hard to get here. So, it is an example of अस्फुटव्यङ्ग्य ।

**17. harastu etc.,**

The ślōka is taken from the Kumārasambhava. Mammaṭa's explanation is clear.

**18. brāhmaṇātikramā etc.,**

Explanation is clear. This is taken from भवभूति's Mahāvīracarita.

**19. mathnāmi kaurava etc.,**

This is taken from Bhaṭṭanārāyaṇa's Vēṇisaṃhāra. The ślōka is spoken by Bhīma. The Vācyārtha negates the actions, but the Vyaṅgyārtha affirms actions. Here the Kāku (intonation) implies the suggested meaning. So, it is Kākvākṣipta.

**20. vāṇīra etc.,**

The vācyārtha is beautiful because it nourishes or enhances the Rasa. The suggested meaning does not do so. Hence, it is not beautiful, i.e., असुंदर.

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## 16.5 Grammar

**वाच्यायमानम्।** वाच्यमिव आचरतीति वाच्यायमानम्। "कर्तुः क्यङ् सलोपश्च" इति सूत्रेण क्यङ्। अनुदात्तङित आत्मनेपदम्।

लटः शतृशानचावप्रथमासमानाधिकरणे इति शानच्।

**मधुपाः ।** मधु पिबन्तीति मधुपाः। उपपदसमासः।

**भवद्देवरे ।** भवत्याः देवरो भवद्देवरः। तस्मिन्। सर्वनाम्नो वृत्तिमात्रे पुंवद्भावः।

**रशनोत्कर्षी।** रशनाम् उत्कर्षति तच्छीलः रशनोत्कर्षी।

"सुप्यजातौ णिनिस्ताच्छील्ये" इति सूत्रेण णिनिप्रत्ययः।

**गिरिभुवः ।** गिरौ भवतीति गिरिभूः। तस्याः गिरिभुवः।

**बिभ्रती।** "नाभ्यस्ताच्छतुः" इति सूत्रेण नुमागमाभावः।

**तुभ्यं नमः।** "नमः स्वस्तिस्वाहास्वधालंवषड्योगाच्च" इति सूत्रेण चतुर्थी विभक्तिः।

**पश्यतां प्रेयसाम्।** पश्यतः प्रेयसः अनादृत्य इत्यर्थः।

"षष्टी चानादरे" इति सूत्रेण षष्ठी।

**ददृशे।** दृशिर् प्रेक्षणे । कर्मणि लिट्।

प्रथमपुरुषैकवचनरूपम्।

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**असोढा।** सहते इति सोढा। (सह + तृच्)
न सोढा असोढा। (असोढा असोढारौ असोढारः)

**दिश्यात्।** दिश अतिसर्जने। आशीर्लिङ्।

**काभर्तुः।** कुत्सितो भर्ता काभर्ता, तस्य।

**जामदग्न्यः।** जमदग्नेरपत्यं पुमान् जामदग्न्यः।

## 16.6 Glossary

सन्दिग्ध - doubtful
काकुः - intonation
भिदा - type
असुहृत् - enemy
सूची - needle
सूचीव्यध - piercing by needles
व्यतिकरः - repetition
काञ्ची - girdle
उन्निद्र - awakened ; bloomed
रेणुः - pollen
पिशङ्गित - tawny
दीर्घिका - pond, pool
देवरः - brother-in-law
कोकनदम् - red lotus or red lilly
स्फार - vast ; huge

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| | | |
|---|---|---|
| प्रत्यर्थिन् | - | foe |
| करवालः | - | sword |
| भ्रुकुटी | - | Knitting of brows |
| व्युत्क्रमः | - | reversal ; breaking of order |
| पृथ्वीपरिवृढः | - | master of the earth |
| तृष्णा | - | thirst ; strong desire |
| मृगतृष्णा | - | mirage |
| काभर्ता | - | bad master ; evil king |
| त्रियामा | - | night |
| क्षपितत्रियामः | - | one who has spent the night |
| भ्रमिः | - | a mental condition in which the world appears to be turning |
| अरतिः | - | disinterestedness |
| प्रलयः | - | losing consciousness |
| शरीरसादः | - | thinness of the body |
| प्रसह्य | - | by force |
| हतजनः | - | wretched people |
| आमन्त्रणम् | - | invitation |
| विच्छेदः | - | separation |
| भीरुता | - | fear ; cowardice |
| अतिक्रमः | - | transgression ; insulting |
| दुर्मनायते | - | becomes hateful |
| उरस्तः | - | from the chest |

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## 16.7 Self-check questions

1. How many types of Guṇībhūtavyaṅgya are there ? Give their names.

2. To which type of Guṇībhūtavyaṅgya does rasavadalaṅkāra belong ?

3. What is meant by sandigdhaprādhānya ?

4. What is Kāku ?

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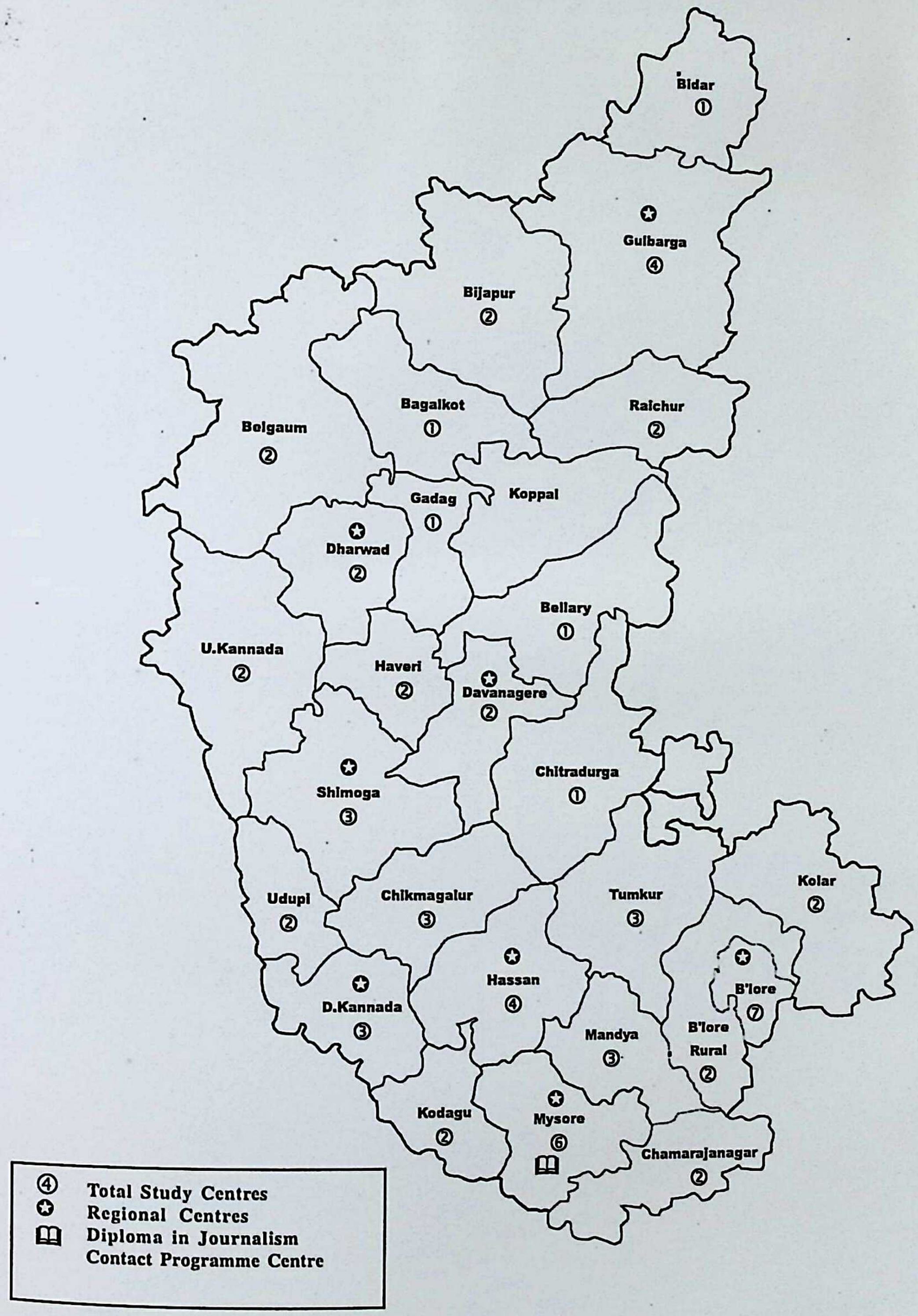


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